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ABSTRACT

Four goals for quality art education are identified in this Kansas State curriculum guide: (1) develop knowledge and appreciation of art and culture; (2) develop perceptual skills for basic learning, as well as for aesthetic evaluation and artistic decision-making; (3) develop an understanding of the artistic process and skills vital to visual expression; and (4) develop thinking skills that are utilized in visual art experiences and extend to daily life. The bulk of the document contains sample units and lesson plans, and concepts and objectives for grades K-12. A section on special education offers a position statement and tips for working with gifted and handicapped children. An appendix with sections on art terms, a bibliography, and evaluation tools is included. (KM)

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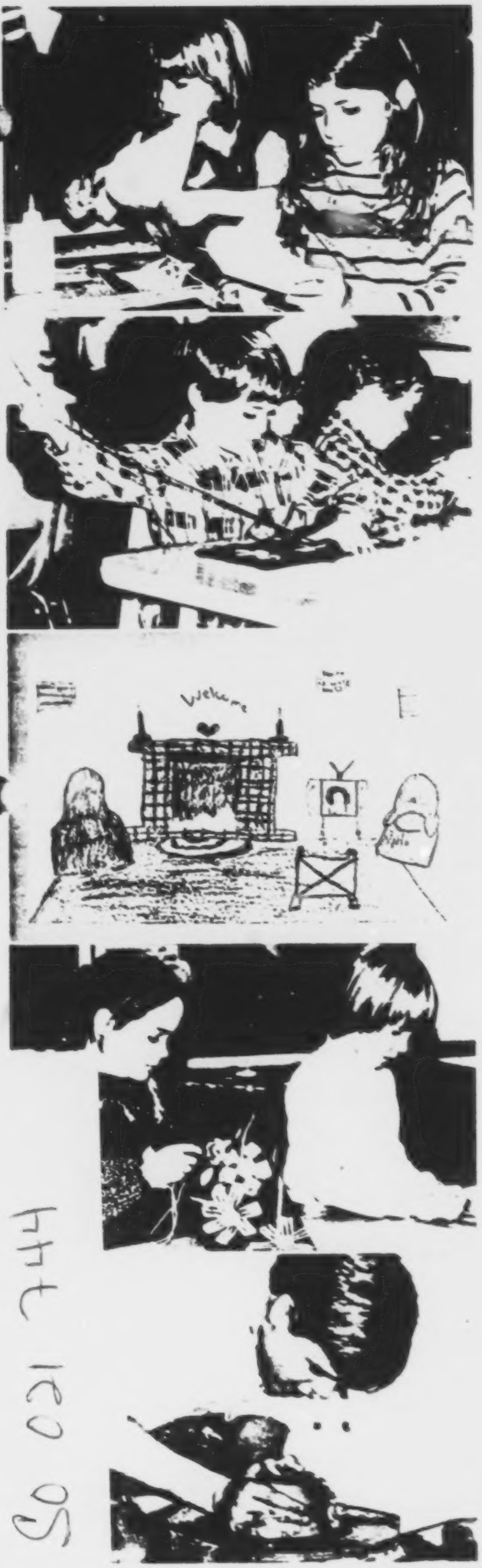

Guidelines for Program Development --

Art

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Commissioner of Education

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GUIDELINES FOR PROGRAM DEVELOPMENT --

ART

Second Edition

Issued by:

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Dr. Lee Droegemueller, Commissioner

DIVISION OF EDUCATION SERVICES
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Strategic Directions for Kansas Education

The Kansas State Board of Education is charged with the general supervision of public education and other educational interests in the st While clearly acknowledging the role and importance of local control, the State Board of Education has the responsibility to provide direction and leadership for the structuring of all state educational institutions under its jurisdiction.

The beginning place for determining the mission for the Kansas State Board of Education is the assumption that all Kansas citizens must be involved in their own learning and the learning of others. It is the combined effort of family, school, and community that makes possible the development of a high quality of life. It is the parent who is the first "teacher" of children. As we grow older, we learn that the school, the workplace, and the community support our lifelong learning and our training and retraining. The Board recognizes the responsibility it holds for Kansas educational systems and promoting quality education programs. The mission for Kansas education is:

To prepare each person with the living, learning, and working skills and values necessary for caring, productive, and fulfilling participation in our evolving, global society.

We believe that the strategic directions for the structuring of Kansas education must be organized to:

- involve parents and support their efforts in the education of their children
- expand learner-focused approaches to curricula and instruction that can amplify the quality and scope of learning
- expand career, lifelong learning, and applied technical preparation which is relevant to the changed nature of work in an information society
- strengthen involvement of business and industry, public and private agencies, and community groups to increase the quality of education and the development of Kansas human resources
- strengthen educational quality and accountability through performance-based curricula and evaluation systems
- develop state and local information systems which may be used for systematic feedback for program improvement, evaluation, and sharing
- strengthen positive environments and develop environments which empower learners and staff
- extend and update the professional and leadership excellence of Kansas educators essential for quality education
- extend and expand the effective utilization of information technology which can increase information access for learners of the state and productive learning for all Kans educational institutions
- develop learning communities which involve educational institutions, public and private agencies, and community groups in more effective methods of meeting human resource development needs.

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INTRODUCTION

A task force of art educators, sponsored by the Kansas Art Education Association, helped prepare this document during the 1987-1988 school year. These guidelines are for art education curriculum development in Kansas schools and provide recommended art learning concepts, instructional objectives and evaluation models for art curriculum writers. The scope, sequence and objectives are consistent with guidelines established by the Kansas State Department of Education.

This document is the second draft of the "Kansas Guidelines for Program Development - Art", using the specified scope and sequence format. The approach provides for an evolving format for the insertion of future art curriculum data and for the improvement of the original material. Educators are invited to contact Ray Linder, Music and Art Specialist for the Kansas State Department of Education, to ask for specific assistance with information on any curriculum component in the guide, or to request referral to other experienced art teachers or exemplary programs in the state.

The recommended art learning concepts and corresponding art objectives outlined in the course descriptions are essential to the preparation of Kansas students. Proper guidance within the "conceptual framework and activities" help develop the students' creative and imaginative capacities and help develop a spirit of inquiry and adventure in their search for personal responses to a problem, as well as developing proficiency with art elements and principles of design.

It is recognized that quality art programs of study must have as goals the involvement of students in perception, production, appreciation and criticism. These are the main goals and components of this document. The implementation of these goals will lead to the establishment of systematic programs of art instruction which will benefit all students in Kansas.

RATIONALE

WHY ART EDUCATION?

Essentially, people learn more by sight than by any other means. Visual art experiences are the source for image-making that enhances the skills of visual thinking and the extension of one's imagination into ideas, theories, values, visions, plans and inventions. Art instruction, as a discipline, provides students with a unique and distinctive mode of learning and perceiving which are not taught by other subject areas of the school curriculum.

Art symbols are a basic universal language; essential for communication. Since art serves to record and reflect history and social values, the quality of a civilization can be measured by the understanding, breadth, and use of visual symbols. The visual arts, as a means of communication, are necessary to give expression to the profound events of the human experience.

A quality art education provides students with the means to participate in and appreciate art throughout their lives; to better understand themselves and others; to improve their knowledge and perceptual skills; to enhance their critical and creative thinking abilities; and to increase their aptitude for problem solving.

GOALS FOR QUALITY ART EDUCATION

Fundamentally, art in the schools is both a body of knowledge and a series of activities. As a consequence, learning in art has four major components. The goal of art education is the development of these learnings.

1. Develop knowledge and appreciation of art and culture.

Art should be viewed as a body of concepts and human values which reflects a culture. With concept learning, students can acquire a vocabulary particular to the discipline of art. Through acquisition of basic concepts of the discipline of art, an awareness of preferences and involvement in socio-cultural issues can occur which develop articulate responses to the arts. Associated with articulate responses is an awareness and appreciation of cultural heritage. Cultural heritage may be defined as understanding the role of the arts as timely statements of ideas and values which reflect given societies.

2. Develop perceptual skills for basic learning, as well as for aesthetic evaluation and artisitic decision making.

Through art education, students will develop perceptual skills which are basic for cognitive growth. Early childhood learning is made possible through our sensory systems: tasting, touching, seeing, smelling and hearing. Keeping this perception open to develop both sensitivity and selectivity provides the basis for later aesthetic evaluations.

3. Develop an understanding of the artistic process and skills vital to visual expression.

Art instruction should involve the systematic study of visual language concepts. Through an understanding and application of the elements and principles of design, students will demonstrate the artistic process. This artistic process includes decision making skills for selection of appropriate media and techniques to transform ideas into visual form, experimentation with varied media and their safe manipulations.

4. Develop thinking skills which are utilized in visual art experience and extend to daily life.

Through art education, students will develop thinking skills which are fundamental to the understanding and creation of art. Further, with such training, students will become effective thinking individuals in our highly technical society. Problem solving (resolving a known difficulty), decision making (choosing the best alternative), critical thinking (understanding a particular meaning) and creative thinking (creating a novel, aesthetic idea or product) are integrated into every area of the art curriculum. Thinking processes happen as students analyze, discuss works, study past works, or create works. With these skills, students will be able to effectively respond, adapt, and contribute to their culture.

MULTICULTURAL, NONSEXIST EDUCATION

A multicultural, nonsexist school curriculum, which reflects all citizens, is based on the theory of cultural pluralism. This theory celebrates the cultural and sex role diversity as strengths that characterize and enrich our nation.

Students should see themselves reflected positively in the school curriculum regardless of race, sex, intellectual ability, cultural heritage, and disability. Healthy intergroup and interpersonal attitudes are fostered when students become aware of the contribution of the disabled, other races, cultural groups, and the opposite sex.

The art world of today is vastly different from the art world of several years ago. Art critics, art historians, aestheticians, artists, and collectors have grown to value works of art by artists from different cultures, races, and sex. The elitist attitude which identified Western art as being the only valid art form is not popular. With these changes occurring throughout the art world, it is necessary that the teaching of art change to reflect current practices. Therefore, art education must become less ethnocentric and more pluralistic.

CONTENT SUMMARY

The goals and objectives in the ***Guidelines for Program Development - Art*** are based on National Art Education Association Standards and on the educational goals of the state of Kansas. The goals also reflect and support the state goals for higher education in Kansas.

The remainder of the document includes: content and objectives for elementary, seventh and eighth grades, and the high school level; and an appendix with sections on art terms, bibliography and evaluation tools.

The elementary section incorporates **FOUR CURRICULUM APPROACHES**. The first approach is a child-centered model for the kindergarten through the second grade. The second approach emphasizes the language of art in the design model for the third and fourth grades. The fifth and sixth grade levels incorporate two approaches, and it is recommended that students receive a balance of both; experiences that promote creative problem-solving as well as criticism and appreciation. The four approaches should be utilized at all grade levels with the recommended approach emphasized at the appropriate level.

The seventh and eighth grades section is designed sequentially to extend learning in the four basic elementary art approaches identified above. The behavioral objectives for the two grades are delineated separately but the introductory seventh and eighth grades art course is presented in a single course.

The high school section begins with a typical prerequisite course "Fundamentals of Art" followed by selected studio courses and sample lesson plans.

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Elementary

ELEMENTARY ART

INTRODUCTION

Basically, an elementary art program should be thought of as emphasizing direct experiences with media which promote creative and expressive production of art work. The study of cultural heritage through the visual arts and the development of aesthetic understanding is an equally important ingredient. As the children grow in their ability to use and understand art media and processes, the themes for study and the activities should become more complex and abstract.

The elementary art program should play a significant role in every child's development. The purpose of the program is not to make "little artists" of the children in the school system. It is to provide opportunities for every child to experiment with different materials, develop independent ideas, be aware of our cultural heritage, and become more sensitive to the aesthetic qualities of works of art.

Art should be an integral part of the total curriculum. The art teacher contributions should not become the child's sole contact with the subject. The classroom teacher should be responsible for providing other types of art experiences beyond those regularly scheduled by the art teacher.

FOUR CURRICULUM APPROACHES

1. Child-Centered Approach - The Child-Centered Approach was developed in response to the challenges of the progressive education movement and the "big push" which followed Sputnik. A major pioneer of this approach was Victor Lowenfeld. Lowenfeld's book, Creative and Mental Growth, stresses the natural artistic development of a child through self-expressive art activities.

2. Design Approach - The Design Approach originated through the work of Arthur Wesley Dow. Dow developed a systematic study of the elements and principles of design which has existed for over seventy years and is the dominant classroom approach in art education. In addition to teaching children "the language of art", the Design Approach lays the groundwork for making and analyzing art.

3. Creative Problem Solving Approach - The Creative Problem Solving Approach focuses directly on visual and creative imagination. This approach provides children with a variety of problems to solve which have the potential for challenging their imagination.

4. Critical Appreciative Approach - The Critical Appreciative Approach emphasizes "looking" at art rather than "making" art. Typically, this approach involves reflective thinking about the child's individual art products as well as established works of art. Edmund Feldman has developed a method of teaching critical appreciation. In his book, Becoming Human Through Art, Feldman identifies a systematic model for describing, analyzing, interpreting and evaluating art works.

+ +

The four approaches should be used at all grade levels with the recommended approach emphasized at the appropriate level. It is suggested that the Child-Centered Approach be the major focus in first and second grades. This approach will facilitate a self-identification with art that allows for more conceptual learning in the later grades. The Design Approach should be the major focus in the third and fourth grade. This approach provides the child with the visual language skills and analysis skills necessary for continued success in art making. Fifth and sixth grade students should have experience with the Creative Problem Solving Approach and the Critical Appreciative Approach. These approaches will provide a balance between creative production and critical appreciative activities.

ART CURRICULUM APPROACHES

A comprehensive elementary art program will include four curriculum approaches. The approaches are diagrammed below with further explanations at the bottom of the page.

OBJECTIVE: To develop individuality, self-awareness, creative abilities, and self-expression through art activities. Stresses manipulation of materials based on developmental stages of growth. **CHILD CENTERED COMPONENT FOCUS: CHILD**	**OBJECTIVE: To value the ability to communicate directly through visual expression, and to perceive beauty and organization of form in visual arts.** Teaches art language and lays ground work for analysis. **DESIGN COMPONENT FOCUS: ART OBJECT**
CREATIVE PROBLEM SOLVING COMPONENT **OBJECTIVE: To value creativity, fluency and flexibility in thought processes, divergence in skills and viewpoint.** Provides an opportunity to solve problems which have the potential for developing imagination.	**CRITICAL APPRECIATIVE COMPONENT** **OBJECTIVE: To value the ability to think critically and investigate art and cultural heritage.** Provides experiences in describing, analyzing, interpreting and evaluating art works.

LEARNING OUTCOMES AND SAMPLE LESSON PLANS - Learning outcomes are identified for each of the curriculum components according to grade categories of:

- Kindergarten, Grade One and Grade Two
- Grade Three and Grade Four
- Grade Five and Grade Six

After this section of learning outcomes there are sample lesson plans as examples of one way to meet some of the learning outcomes.

-----THE CHILD-CENTERED APPROACH -------

The following are suggestions for art activities designed to coincide with Lowenfeld's Developmental Stages in children's drawing and to promote the child's self-expression and self-esteem.

Grades K,1,2

Preschematic Stage (approximately 4-7 years)

The significant aspect of the Preschematic stage in children's drawing is the development of drawn symbols to represent important concepts such as a man, a tree, a house, a dog, etc. Usually composed of simple geometric shapes and a few expressive lines, these symbols are the tangible proof of the child's active knowledge. They represent the idea of a man, tree, house or dog rather than any individual person, or thing. These "schema" are used as needed to enrich the self-centered topic of the early learner's art. Extra figures are usually drawn next to, or around the larger central figure. Color, too, is chosen because of its personal emotional appeal to the child.

Since children's drawn symbols (schemas) represent a general view of themselves, other individuals and things, it is recommended that some attention be given to direct observation and discussions. Observations of body parts, details such as interesting patterns in design, and various textures can be emphasized. These discussions may, or may not lead to changes in their drawings, but clearly children should be allowed to make their own choices. The adults should not suggest changes, or recommend different drawing styles. Teachers may direct the perceptual growth of the child, but should not direct their drawing performance.

Preschematic Art Activities

Painting: Manipulative and Exploratory

Students will:

Discover the many things that can be done with a wide bristle brush and water on the blackboard, or with paint on large paper.

Begin to show control in handling of brushes and paint. Make own choice of one color from a range of bright tempera colors.

Be more interested in physical activity of painting than in visual results.

Drawing: Manipulative and Exploratory

Students will:

Manipulate a thick crayon on a flat surface.

Derive satisfaction from motor activity, rather than from visual results.

Draw (in early stages) a tangle of lines, but later will draw lines that tend toward the spiral or circular.

Working with Clay: Manipulative and Exploratory

Students will:

Roll, knead, poke and smooth clay, sensing its pliability and discovering the many ways clay can be shaped by hands and fingers.

Building with Blocks: Manipulative and Exploratory

Students will:

Sense the nature of blocks - their simplicity, solidity and permanence and discover what can be done by touching, grasping, pushing and lifting them.

Working with Paper: Manipulative and Exploratory

Students will:

Experiment by manipulating a few shapes and stripes of bright colored paper and discovering what can be done with them - rolling, folding, and tearing.

Using Cloth and Trimming Yarns and Fibers: Manipulatory and Exploratory

Students will:

Handle various kinds of cloth, yarns, and braids beginning to sense differences in weights and textures.

Manipulate materials to find out what can be done with them.

Construction with Wood and Other Materials: Manipulative and Exploratory

Students will:

Handle a limited assortment of precut shapes and begin to sense differences in size, shape, weight, texture and color.

Grades 3 & 4

Schematic Stage (approximately 8-9 years)

During this stage, children settle on their own personal drawing symbols (schema) and begin to use form, space and color purposely. As they grow in perception and awareness of themselves in relationship to their environment, their symbols for man, animals, houses, and trees, etc. change from general to specific.

In addition to the concept of form, an awareness of the concept of space is introduced with a line drawn at the bottom of the page, known as a baseline or ground line. For the child, this effectively establishes the relationship or connection of all figures or objects placed along or on top of it. Other interesting special treatments to look for in children's art during this stage include fold-over pictures, mixed forms on planes or elevations, X-ray views, and baseline narrative figures.

Decisive color coding begins at the schematic stage. Gone is the purple cow. Specific colors are designated for certain objects. The sky is blue, grass is green and the sun is usually yellow, etc.

At first, the products of the schematic stage may seem to be more restricted in style, compared to earlier stages, because of limited color choices and the fixed special patterns. Understanding that children are struggling to harmonize views of the real world with personal symbols will help the adult recognize that refinement represents growth in synthesis between real objects and mental images.

Since most young children enjoy creating fantasy themes, dream pictures, and out of this world illustrations, opportunity to draw and paint these themes allow children to experience a variety of symbolic images and to exercise imagination.

Schematic Art Activities

Painting: Conscious Design

Students will:
Thoughtfully paint lines, shapes, colors, etc., and be aware of pictorial relationships in the design or picture.
Discover the similarities in painted shapes to real or imagined objects and clarify the schema with additional lines, shapes, and colors.
Choose colors more sensitively and make more deliberate use of the entire surface.

Drawing: Schematic

Students will:
Draw and name shapes which represent familiar objects.
Use color and object placement on the paper with regard for realism.
Exaggerate or eliminate details, depending upon relative importance.

Working With Clay: Conscious Design

Students will:
Model clay more deliberately, often combining forms.
Discover in the forms a likeness to familiar people, animals, objects and imaginary figures and things.
Make forms more expressive by varying shapes, proportions, and surface treatments.

Poster Making: Deliberate Design

Students will:
Letter work for the purpose of conveying a message.
Combine a word or words with a pictorial idea.

Building With Blocks: Deliberate Design

Students will:
Work with an increased number and assortment of blocks. Arrange and combine blocks to build three-dimensional structures.
Invent ways to enclose and bridge space.
Discover similarities to real or imaginary structures.
Experiment to enrich the form of a structure.
Show interest in function and may add toys to complete ideas.

Working With Paper: Deliberate Design

Students will:
Modify and combine paper of assorted shapes, colors, and textures.
Devise ways of fastening parts together.
Discover likenesses to familiar objects.
Experiment to make paper objects or arrangements more expressive.

Using Cloth and Trimmings/Yarn and Fibers: Deliberate Design

Students will:
Experiment with basic materials - folds, pleats, etc.
Experiment with needle, threads, and yarns on mesh, burlap, or other basic materials.
Invent and discover various stitches and ways of combining materials.
Weave or hook with cords, yarns, or narrow strips of cloth.
Show conscious control of design and color combinations.

Construction with Wood and Other Materials: Deliberate Design

Students will:
Arrange shapes and "found" objects in compact designs.
Discover familiar or fanciful forms in the design.
Use tools to modify shapes.
Nail or glue pieces together to make constructions.

Puppets and Puppetry: Deliberate Design

Students will:
Draw or paint real or imaginary people or animals to create stick puppets.
Drape handkerchief or cloth over fist to experiment in creating a hand puppet for impromptu dramatization.

Grades 5 & 6

Dawning Realism (approximately 9-11 years)

This developmental stage is often called the "gang age." Children realize that they are numbers in a society, a society made up of peers. This society is, for the most part, segregated into two exclusive groups, that of boys and girls. No longer satisfied with symbolic schema for human form, children become critical of their own geometric shaped figures and strive for more realistic descriptions. Realism, at this stage, still refers to what is important or real to the child, chiefly an awareness of sexual differences and a desire for mastery in all growth areas. Reality for the intermediate aged child has more to do with their emotional perception than with direct visual observation.

The children's desire for mastery in drawing technique can be frustrating at times, especially when the drawings do not match their mental pictures. The beginning of design awareness can be found in the decoration of clothing and the attention to detail in drawing and paintings. Picture space is filled with more detail. The baseline orientation is replaced by the use of planes and the effect of depth through overlapping of objects. For the first time, figures face each other or are shown in direct relationship to each other. This stage is a good time for group projects and assignments, while still providing opportunity for individual emotional release and expression. The concept of color is subjective as children respond to it and choose it for its emotional impact.

The physical, mental, emotional and aesthetic levels of the intermediate aged child vary greatly – from immature to accomplished. At the physical level, manipulation of three-dimensional media such as clay, wood, papier mache' and collage materials is especially worthwhile. The reinforcement of basic skills combined with the challenge of the added dimensions of form and space make art time stimulating and rewarding. Sculpture, model building, and dioramas are all good lessons.

Art activities afford an expressive outlet for the emotions of the growing child. The upper grades are a time of rapid growth and complex reactions to changes within and around the children. Opportunity to express in fantasy and in narrative situations in their own variety of feelings is satisfying.

Social interaction by way of group projects is beneficial for the children. In groups they practice organizational skills like preplanning a project, task analysis and assignment, job responsibility and evaluation. Themes which feature cooperative action are recommended.

Because children are so self-critical at this time, care should be taken to help them establish reasonable goals and expectations. Criteria for making good judgments on design, craftsmanship and products should be discussed. Teaching design concepts will increase knowledge.

Adult standards of beauty are different from children's standards. Children often value ownership above simplicity, clarity, unity and good design or media techniques. Allowing personal judgments, while at the same time challenging the children to increase their knowledge and broaden their taste, can be a difficult task for the teacher.

Schematic Art Activities

Painting: Expressing Near and Far

Students will:

Overlap shapes in a painting in order to express space and near and far relationships.

Use contrast in light, dark, color, and textures to make overlapped parts more clear.

Show more expressive use of observed characteristics.

Mix and discover the wide variety of color tones that can be made from any one color.

Show greater sensitivity in combining colors in painting.

Become aware of colors that appear to advance or recede and begin to use this knowledge in subject matter and design painting.

Drawing: Expressing Near and Far

Students will:

Represent near and far relationships by drawing objects in front of or behind one another.

Draw more realistically and make visible parts of overlapped forms clear by contrasts of light and dark, plain and textured areas.

Preplan sizes, shapes, and colors with consideration for importance and relative position of things in space.

Working With Clay: Modified Design

Students will:

Plan an expressive form and use more complex construction, often combining two or more types.

Modify design or surface treatment of a clay form.

Poster Making: Modified Design

Students will:

Design pictorial symbols and plan appropriate words to dramatize an idea in concise form.

Adjust sizes and placement of symbols and of work areas for more pleasing design or for change of emphasis.

Use only a few well chosen colors for dramatic affect.

Working With Paper: Modified Design

Students will:

Make a working sketch or trial construction for a three-dimensional paper or cardboard article or arrangement.

Use a combination of several skills (measuring, folding, cutting, rolling, fitting, and fastening).

Select materials of suitable colors, weights and textures.

Make necessary adjustments as work progresses, to improve design or construction.

Using Cloth and Trimmings/Yarn and Fibers: Modified Design

Students will:

Make a working sketch or pattern of an article to be made.

Make a woven or hooked cloth article using a combination of several skills (measuring, cutting, fitting, stitching, weaving or hooking).

Modify design and construction as work proceeds to improve usefulness or appearance of the article.

Construction With Wood and Other Materials: Modified Design

Students will:

Use own pattern or working sketch and make more sensitive selections from a wide assortment of shapes and linear elements.

Use appropriate tools with increased control.

Show increased craftsmanship and resourcefulness in making adjustments to improve design and construction.

Puppets and Puppetry: Modified Design

Students will:

Preplan with consideration of color, size, and importance of puppet characters in relation to each other and proposed background.

Show more expressive characterization of individual puppets.

Devise heads of papier mache' from such ready made forms as boxes, balls, cans, or models.

Show more ingenuity and improved design in the use of materials for costumes and stage settings.

Show dramatic use of lighting and sound effects.

---------------THE DESIGN APPROACH-------------

The visual elements (color, value, shape, form, line, space, and texture) are to art what nouns, adjectives, adverbs, verbs and prepositions are to the spoken language. The visual communication occurs through combinations of these elements. Their interrelationships can be explained through "rules of grammar" which we call principles of design. The more we involve ourselves in this type of communication, the broader our visual vocabulary becomes; the more visually literate we become.

Elements of Design

Line - Line defines the shapes we use in design. Lines may be straight or curved, delicate or bold. They may be vertical, horizontal, or diagonal. Their directions can suggest movement, mood, or emotion.

Color - Color has three basic properties. They are hue, value, and intensity. Hue refers to a particular color such as red, blue, or yellow. The hue of an apple is red. Value refers to the lightness or darkness of a color. Some colors, such as purple or brown, are dark in value. We can lighten the value of a color by adding white or darken it by adding black. Intensity refers to the brilliance or purity of a color. If we wish to dull a color we add some of its complement.

Colors also have other important qualities. Those which contain yellow or red are warm colors, seem to be solid, advance toward us, and expand in their size. Cool colors, which contain blue and green, appear to recede and appear smaller in size. Colors can affect our emotions. Typically, bright colors make us feel happy and excited and dull colors make us feel sad.

Value - Value is the amount of light reflected by a surface. If there is little contrast in the amount of light reflected from surfaces near each other, the eye has difficulty in distinguishing them. A sharp contrast of light and dark values is necessary to attract attention.

Even with brilliant color contrasts, painters must carefully balance the distribution of lights and darks throughout their pictures. A drawing or any type of design in one color requires careful consideration of light and dark values.

Space - There is actual space in which we move about. The architect is concerned with dividing this space by walls, ceilings, and floors.There is also the illusion of space which can be created on a two-dimensional surface by drawing or painting.

Shape - Shapes are two-dimensional figures which are closed and delineated by lines or edges. A shape is perceived as a distinct visual unit separated from the ground against which it is seen.

Form - Form is the three-dimensional volume which occupies space. It may be the actual mass of a sculpture or a building or the suggested mass on a two-dimensional surface in a drawing or painting.

Texture - Texture is the nature of a material's surface. One can usually notice texture by sense of touch. However, one can also "feel" texture through eye contact after the experience of touching. A texture may be smooth like satin or rough like burlap. It may be hard like stone or soft like butter. Architects are interested in varying the texture of walls on a building. They may also contrast the texture of rough brick with polished marble and smooth painted wood. The painter may emphasize texture in paintings by applying paint more thickly.

Principles of Design

Balance - Visualize two children on a seesaw. If they are the same weight, they balance each other when they sit at the same distance from the center. This is equal or symmetrical balance. If a heavier child wants to seesaw with a small child, the larger must move closer to the center to be balanced by the weight of the smaller child. This is unequal or asymetrical balance.

In designs made by artists, examples of equal and unequal balance are found. If two shapes are similar in size and color, they will balance each other. However, if two shapes are unequal in size, the smaller will need to be placed farther from the center to make the design appear balanced.

Artists learn to deal with many problems of balance. They learn how to balance each of the elements of design. They find that horizontal lines can be used to balance vertical ones. A small area of complex shape will balance a large area of simple shape. Small areas of bright color will balance larger areas of dull color. There is no mathematical formula for determining balance in design. Through experience and practice, artists develop an ability to feel when all the parts of a design are in balance.

Proportion - The principle of proportion is concerned with relative measure or amount.The effectiveness of a design depends upon the good proportion of its elements. There may be different sizes, shapes, and lengths of line. The relationship between these differences is proportion.

Artists have learned much about good proportions by studying nature. Many centuries ago the Greeks discovered the formula of nature's proportions as it occurs in such living things as plant forms, shells, and the arrangement of seeds in a pod. This plan of proportion is based upon a curious relationship of numbers known as the summation series. The series is built by always adding the last two numbers in the series to get the next. Let us start with number 1. By adding 1 and 1 we get 2. By adding 2 and 1 we get 3. By adding 3 and 2 we get 5. Continuing in this manner we get the series 1-2-3-5-8-13-21-34-55 and so on. This series of numbers has a rhythmic progression because the relationship between each succeeding pair of numbers is about the same. In general, the proportion of 3 to 5 has appealed to man since ancient times and continues in contemporary art expressions.

Variety - Variety is the spice of life - in people, foods and clothes. Variety also gives spice to art. In a successful work of art, there is variety in one or more of the elements. For example, variety of line might mean verticals which oppose and balance horizontals, warm colors add to a color harmony of essenally cool colors, or perhaps some thin shapes to contrast with large, heavy shapes in a composition.

Variety provides interest - even excitement. Without variety, art expressions would be dull and monotonous. On the other hand, too much variety - when every line and color and shape is different - gives a feeling of chaos and confusion.

Emphasis - Emphasis is a matter of differentiating the more important from the less important. Emphasis in the theatre permits a star to take the spot light while other actors remain quietly in the shadows of a stage. In music, sounds may build to a crescendo, and then fade to a whisper. In architecture, a doorway may become the central focus; in a painting, artists choose those areas or shapes which they want the viewer to see first and those which will play a subordinate role. Through size, brilliance of color, or other means at his command, they carefully choose those parts which they wish to emphasize and those which will play a secondary role.

How many points of interest will artists include? Again, this depends upon the nature and purpose of the work. A portrait may have only one center of interest - the head of the sitter - but a mural painting which covers a thousand square feet of wall space may have numerous points of interest, each carefully related to the other.

Obviously, the principle of emphasis overlaps that of variety, because there can be no emphasis until there is a variation of size, shape, color, line, value or texture.

Contrast - Contrast is a principle of design that refers to differences in values, colors, textures, and other elements in an art work. Contrast in color may create a strong vibrating color stress such as bright, clear oranges against coral receding blues. Without emphasis, the contrasts that differentiate shape and form cannot be perceived.

Repetition - When color is echoed in different parts of a painting and when the direction of a line is repeated, the principle of repetition is being used. Such repetitions do not need to be exact. Often they are slight "variations of the theme." But once an idea is established within a given field of reference, one discovers that by echoing this idea - or a variation of the idea - there is a greater achievement of unity.

Without any repetition - there would seem to be nc planned order. The design would be confused or chaotic. On the other hand, too much repetition, like too much of one food, is monotonous. Therefore, it is seen that variety and repetition are quite opposite to each other. Yet they seem to attract and need one another. There is need for variety to create interest and for repetition to create unity. Too much variety leads to confusion and too much repetition produces monotony. There is need for each, how much depends upon the nature and purpose of the art expression.

Pattern - Pattern is an orderly recurrence of a motif grouped and repeated in rhythmic progression. Imagine the hexagonal compartments in a honeycomb; this regularly repeated motif forms a distinct pattern. Pattern may be achieved by repeating shape, line, color or texture.

Movement - Movement is a principle of design that refers to the arrangement of elements to create a slow to fast "traveling of the eye" through the visual image. It symbolizes vitality in living organisms and in art. Life is filled with constant patterns of movement and action, running, working, jumping, riding and breathing. The television produces many images of motion; action scenes, animation and camera movement.

In still images, the eye travels across a surface in the same way that printed pages are read. Line is perhaps the most obvious way to create movement, but rhythmic movement can also be made by repeating colors, objects or shapes. Eye movement may be primarily from left to right as with the printed page or right to left, top to bottom, corner to corner, etc.

———CONCEPTS AND TASK LISTINGS FOR THE DESIGN APPROACH BY GRADE LEVEL———

Kindergarten

Students will:

Color/Value - Identify the variety of color in the environment.

Recognize the following colors in their surroundings: red, yellow, blue, orange, green, violet, black, white and brown.

Use various art media to experiment with color mixing.

Line - Recognize and identify the variety of lines in the environment: straight/curved, short/long, wide/thin, and down/across/slanted.

Shape/Form - Recognize geometric and free form shapes in the environment.

Recognize that some things are different but share the same shape.

Identify the following geometric shapes: circle, square, rectangle, triangle, diamond, and oval.

Use various art media to define shape on a two-dimensional surface.

Use various art media to produce a variety of sizes of shapes: big/little or round/square.

Space - Recognize page placement as top/bottom/side/middle.

Recognize position placement in relationship to objects on pages as above/below/overlapping.

Recognize the need to fill all space on a page.

Texture - Recognize the variety of textures in the environment and identifies a variety of surface qualities such as: hard/soft and rough/smooth.

Balance/Proportion -

Emphasis/Contrast - Use a contrast of sizes: large/small, etc.

Use a contrast of colors: bright/dull, etc.

Movement -

Repetition/Pattern - Recognize patterns in the environment and identify patterns as repeated colors, lines and shapes.

Unity/Variety - Use a variety of colors.

First Grade

*In addition to kindergarten concepts and tasks.

Students will:

Color/Value - Identify red, yellow and blue as primary colors.

Recognize that secondary colors are made from mixing two primary colors.

Identify orange, green and violet (purple) as secondary colors and recognize that orange is a mixture of red and yellow, green is a mixture of yellow and blue and that violet (purple) is a mixture of blue and red.

Line - Recognize the various types and qualities of line: straight/curved/jagged and thick/thin/broken.

Recognize that line is used to define shape and show direction: horizontal, vertical and diagonal.

Recognize that line is used to show movement: rapid, slow, up and down.

Shape/Form - Recognize that everything in the environment is a basic shape or a variation of one.

Recognize the difference between geometric and free form shapes.

Recognize that some shapes are found inside of other shapes.

Recognize that shapes can be put together to make bigger shapes.

Use various art media to create a design with shapes.

Recognize that repeating shapes form patterns.

Space - Recognize that some spaces are empty and some are full.

Identify some distance and uses of foreground and background as well as creating a center of interest.

Texture - Use various art media to create texture rubbings.

Use various tools and techniques to create textures in clay.

Use found objects from nature to create a collage.

Balance/Proportion -

Emphasis/Contrast - Use a contrast of texture changes.

Movement -

Repetition/Pattern - Use lines, shapes, colors and textures to create a pattern.

Unity/Variety - Use a variety of textures while using overlapping.
Use a variety of elements to create a design while using various art media.

Second Grade

* In addition to kindergarten and first grade concepts and tasks.

Students will:

Color/Value - Identify variations of a given color: monochromatic.
Identify variations in lightness and darkness.
Use black and white to change the value of any color.
Recognize warm and cool colors: warm - red/yellow/ orange; cool - green/blue/violet (purple).

Line - Use various art media to create types and qualities of lines.
Use line to suggest movement as rapid/slow and up/down.
Use line to create a pattern.

Shape/Form - Recognize the difference between two-dimensional and three-dimensional shapes and forms.
Recognize the following three-dimensional forms: sphere, cube, cone, cylinder, and pyramid.
Recognize that shape can be used to show direction: circle/circular, triangle/diagonal, square/ horizontal and vertical.
Recognize that the appearance of shapes may be altered by color, size and texture.
Recognize that different shapes and forms can be put together to make recognizable objects.
Use multiple sizes of a single shape to create a design with various art media.
Recognize how shapes look similar yet different when reversed: positive and negative shapes.
Use various art media to create a positive and negative design.

Space - Recognize that the sky comes down to the earth in a drawing.
Use people and objects in different positions than in a straight line.
Use overlapping to create the illusion of space and recognize that size changes with distance.

Texture - Recognize the difference between visual and tactile textures.
Use printing processes to create the illusion of texture.
Use lines, dots and shapes to create the illusion of texture.
Use various art media to create texture.

Balance/Proportion - Use various kinds of balance: symmetrical and asymmetrical. Use various art media to create symmetrical and asymmetrical designs.

Emphasis/Contrast - Use various elements for dominance: shape - large among small; color - bright next to dull; line - thick next to thin; texture - rough next to smooth.

Movement -

Repetition/Pattern - Recognize that repeated elements can create an ordered pattern. Use line movement to create a pattern.

Unity/Variety - Use clustering to show unity as well as using a variety of positive and negative shapes.

Third Grade

*In addition to kindergarten, first and second grade concepts and tasks.

Students will:

Color/Value - Recognize black, white and gray as neutral colors and recognize that value is the lightness or darkness of a color.
Recognize that the color wheel is a tool.
Recognize that an intermediate color is the mixture of one primary color and one secondary color.
Understand that when referring to an intermediate color, that the primary color is listed first: red-orange, yellow-orange, yellow-green, blue-green, blue-violet (purple) and red-violet (purple).
Recognize analogous colors.

Line - Recognize that line can show motion: spiral, radial, and converging.

Recognize the linear nature of objects in the environment.

Use lines to describe the contour or framework of an object.

Use various art media to create line designs and use line to express a mood as calm, happy, excited or angry.

Shape/Form - Use various art media to create a balanced design with shapes.

Recognize a silhouette.

Use shapes to create a repeated pattern as well as a positive and negative design.

Use simple shapes to create more complex ones.

Space - Recognize that foreground and background tells one what is close and far in distance.

Recognize that overlapping tells one what is in front and what is in back.

Understand the need to consider all of the space in a given arrangement.

Use size changes to show distance.

Texture - Recognize textural qualities in various art media and in the environment.

Use natural materials to create a design and use various art media to stimulate textures in a design.

Use actual textures with various media to create a design.

Balance/Proportion - Use size, page placement and dominance to determine visual weight.

Use various elements to create a balanced design.

Use mobiles to create three-dimensional balance.

Emphasis/Contrast - Use thick lines next to thin ones.

Movement - Use line to create movement.

Repetition/Pattern - Recognize that groups of elements may be repeated to form a random or ordered pattern. Use sequential organization of size, lengths or textures to create rhythm in a design.

Unity/Variety - Use repetition of elements to create unity as well as using a contrast of values.

Fourth Grade

* In addition to kindernarten, first, second, and third grade concepts and tasks.

Students will:

Color/Value - Identify tints, tones and shades of a single color.

Use gray to alter the intensity of a given color and recognize ways in which pure colors and bright colors dominate gray or dark ones.

Use other colors besides neutrals to vary the darkness or lightness of a color.

Use complementary colors to obtain neutrals.

Line - Recognize that contour line defines the outer surface of a shape or form.

Recognize the relationship of line to mass.

Use still life and live model drawing to demonstrate that line defines shape and mass.

Use a line scribbling to create an object.

Use a continuous line to discover a positive and negative design.

Shape/Form - Use art media to show how distance affects the visual perception of the size of shapes and forms.

Use shapes to create movement in space.

Use shading and shadow to give form to a shape and recognize convex and concave forms.

Use three-dimensional forms in a two-dimensional design.

Use forms to create and show space.

Space - Recognize how to create the illusion of space by showing distant objects less detailed and as a mass or combination of forms.

Recognize that the illusion of depth can be created on a two-dimensional surface by overlapping, size changes and placement.

Use various art media to create shallow and deep space.

Recognize ways in which shapes can appear to escape the boundaries of the picture plane.

Use the concepts of negative space, center of interest, unity and balance in a work of art.

Use converging lines to create depth.

Texture - Recognize that some textures can be felt, tactile and some textures can be visual.

Use paper and clay forms to create decorative textures.

Use texture to enhance shapes and use a variety of textures in one project.

Balance/Proportion - Recognize some of the relationships of distortion to abstraction and stylized objects.

Recognize ways in which some forms appear distorted.

Use only one shape to create a balanced design and use a radial balance.

Emphasis/Contrast - Use one element to draw the eye to the center of interest.

Use the elements to create dominance in a work as light next to dark, rough next to smooth and thick next to thin.

Use perspective to create a center of interest.

Movement - Use the elements to create a design that has an easy to follow movement.

Repetition/Pattern - Use patterns to add interest to a project and use color to create a pattern of movement.

Use sequential progression of size, texture, line: small to large, rough to smooth and curved to straight.

Unity/Variety - Use a variety of shapes and lines in a design to create unity.

Fifth Grade

* In addition to kindergarten, first, second, third and fourth grade concepts and tasks.

Students will:

Color/Value - Use a color wheel and identify primary, secondary and intermediate colors with complementary and analogous color schemes.

Use white, black and gray to produce tints, tones and shades of a pure color.

Recognize differences in intensity - bright/dull.

Recognize how the color wheel indicates color relationships.

Use two color harmony to create a positive and negative design.

Use the neutrals to create a value scale from white to black.

Use various values to create patterns, distinguish shapes and to show movement.

Line - Identify related and unrelated lines and use them to produce a repetitive pattern.

Use a continuous line to create a three-dimensional sculpture.

Use various line possibilities in a crayon etching or other media.

Recognize how linear characteristics and linear combinations can be combined to produce a non representational design.

Recognize that converging lines create an illusion of depth on a two-dimensional surface.

Shape/Form - Use shading to change a shape and create volume.

Recognize that some sculpture is raised from a flat surface.

Recognize relationships between stylized and naturalistic shapes and forms.

Recognize the relationships of materials and function to the shape or appearance of forms.

Use an armature to build simple forms.

Recognize which sculpture technique best suit a specific purpose.

Use various found objects to create a design using design principles and shapes in linear perspective.

Space - Recognize that color can produce the illusion of depth on a two-dimensional surface: bright ones come forward, dull ones recede.

Use various methods and techniques to obtain a center of interest, unity, variety and balance.

Use value to show depth.

Texture - Recognize that lines and dots can produce the illusion of texture on a two-dimensional surface.

Use a variety of tactile surfaces in a project.

Use simulated textures in a project.

Use various art media to produce three-dimensional textures.

Use textures to show space.

Balance/Proportion - Use both formal and informal balance.

Use symmetry to create balance.

Use thumb or pencil to measure proportions or ratios.

Use appropriate weight distribution which is determined by size, dominance and page placement.

Emphasis/Contrast -

Movement - Use one element to control the viewers eye movement in a project.

Repetition/Pattern - Use various types of rhythms which are repetitive, alternating, progressive, regressive and flowing.

Unity/Variety - Use a variety of shapes and forms to create unity in a project.

Sixth Grade

* In addition to kindergarten, first, second, third, fourth and fifth grade concepts and tasks.

Students will:

Color/Value - Identify the characteristics of opaque and transparent.
Use dyes to experiment with color mixing.
Recognize that color does not act alone but relates and changes according to colors placed around it.
Use color to create a mood or feeling by contrasting objects and shapes.

Line - Recognize that lines can be used to interpret movement.
Recognize that line by itself can create a design.
Recognize design in a random line pattern and use a continuous line to create a drawing.
Recognize an interesting line design in printed forms: road map, etc.
Use line to create space and volume.

Shape/Form - Identify types of shapes.
Use shadow to describe forms and use highlights (halftones, shadow edges and reflected light) to emphasize forms.
Use shapes and forms to create rhythm and motion in a design.

Space - Use various art media to highlight an object and its parts in space.
Use color to paint objects bluer, grayer and lighter to give the illusion of distance.
Use position on the picture plane to make objects appear more distant.
Recognize that the horizon line is at the eye level of the viewer.
Use eye level line and vanishing points to understand linear perspective.
Use line direction to accent one spatial area.

Texture - Use various art media to create the illusion of boards, water, foliage, glass and other textures.
Use various art media to create a textured sculpture in the third dimension.

Balance/Proportion - Recognize a variety of radial forms and their use in art.
Use a balancing of complexity and simplicity to create a project.
Use still life and model drawing to improve scale and proportion.
Recognize differences between symmetrical and asymmetrical balance.
Use a positive and negative design to create a pattern both horizontally and vertically.
Use asymmetrical balance to create a design by using appropriate weight distribution, determined by size, dominance and page placement.

Emphasis/Contrast - Use line movement, sequential size and perspective to create a center of interest.
Use logical order to create emphasis.

Movement - Use elements of design to control the viewers eye movement.

Repetition/Pattern - Recognize and identify movement and rhythm in an art form.
Use lines and shapes to create rhythm and motion in a design.

Unity/Variety - Use all elements together to form a pleasing whole.
Use principles of design to help create a complete project.
Use all space including the background, middleground, and foreground to unify the whole.

SUSAN PARK
SHAWNEE MISSION

--CREATIVE PROBLEM SOLVING APPROACH--

The Creative Problem Solving Approach is concerned primarily with the development of creativity. Creativity, as an educational term, suffers from overuse and vagueness of meaning. Most art educators, nevertheless, believe that despite the abuse that it suffers, and the difficulties in assessment, creativity is an important learning outcome of the art curriculum. What seems necessary for the classroom teacher, is to identify attitudes, abilities or characteristic behaviors commonly associated with creativity. When these are identified and selected, experiences are provided and creativity can be encouraged and fostered.

At the risk of oversimplification, Jerome Bruner outlined in The Process of Education (N.Y., Random House, 1960) two types of art learning; (1) intuitive, and (2) analytical. Intuitive thinking occurs when students search for expressive possibilities in art materials. At the same time of creativity, students do not consciously note every movement of the brush, but work intuitively by searching their minds for inventive combinations of words, themes and ideas. The intuitive process can allow students to arrive at answers or solutions, to provide direction and purpose to their art making, or to develop decision making skills. This type of thinking **cannot** be outlined in steps and specific procedures.

The second type, analytical thinking, involves using logical, concrete and plausible possibilities for arriving at workable solutions. Many problems can be solved in a rational fashion where thinking usually proceeds in steps which build upon one another. Sometimes problems involve analytical thinking together with intuitive "leaps." Many scholars remember how little bits of a solution come while sleeping or after the quiz is completed. When these little bits are plugged in, the other parts to the solution seem to follow in a logical fashion.

Teachers can observe improvement in creative ability as a result of experiences in problem solving by watching for changes in the following:

1. Willingness to experiment with ideas, materials and tools.
2. Interest in art activities which involve personal value judgments and unique working methods.
3. Enjoyment of the learning process as well as the end product.
4. Ability to express ideas in two dimensional and three dimensional form as well as in words.
5. Ability to use abstract as well as realistic symbols.
6. Steadily decreasing interest in non-creative devices, one answer or low risk situations.

Conant and Randall, ***Art In Education***
Charles A. Bennett, Peoria, Ill. 1963, p. 205

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CREATIVE PROBLEM SOLVING SITUATIONS BY GRADE LEVEL

Kindergarten and First Grade

Students will:

Choose a closed shape and add parts to make a bird or animal from that shape.

Draw an illustration of a person with a third hand, its location and function.

Draw a two-headed person, one a happy face the other one sad.

Imagine they are ants. The ants are looking up at the world that children see every day. Draw what the world looks like to an ant.

Illustrate a poem and a short story.

Make lines that tell about music. Make a picture with lines that follow different types of music. Find pictures with lines that tell a story most like the music that the students hear.

Make a horror creature with frog, bat, and spider parts using colored chalk or oil pastels on black paper.

Use pencils and crayons and draw what it looks and feels like to be in a crowd.

Draw the same face four different ways - when a person smells something or tastes something: (1) bitter (persimmons, lemons); (2) rotten (sewer, rotten eggs, sour milk); (3) appetizing (cookies in the oven, favorite dessert); and (4) something that makes them sneeze (mold, pepper).

Look at slides or photographs of grasshoppers, dragonflies, ants, bees, and houseflies and identify body parts (main body, legs, antennae and wings). They then will use fabric scraps, foil, ribbon, lace, and pipe cleaners to build a bug on a flat surface.

Second Grade

Students will:

Design a stamp commemorating this countries most useful invention. Consider the colors and placement of the invention and present it in an easily recognizable form.

Describe a make-believe animal without showing any illustrations. Draw the animal doing things enjoyable.

Design a tree house in which an individual would like to live for two weeks.

Draw themselves as a mule in disguise.

Develop a new creature using a combination of human, bird, fish or animal parts (drawing, painting and sculpture).

Arrange natural materials on a sheet of paper to make a collage that expresses the feeling present in a particular poem or piece of music.

Third Grade

Students will:

Design and build ways to measure time. First brainstorm all the ways that they can think of to measure time (hour glass, sundial, water dripping, mechanical clocks) and then elaborate or combine any of the principles in a new manner.

List as many different uses for a key that they might vision and then draw the most favorite thing that a key might be used to open.

Draw as many quick sketches of different facial expressions that convey happiness as they can think of in ten minutes. Choose one and draw a picture of what is happening to the person with one of those expressions.

Invent a new country or state and design its flag.

Make puppets and dramatize a story or play using them.

Produce a background for a landscape when given the foreground.

Draw an object on paper which has been touched or felt but not seen.

Use paper and paste and make the most unusual hat to fit their individual heads.

Draw a creature that is half insect and half machine.

Paint a picture or model in clay something that is normally invisible. Write its name. (Examples - wind, tastes, feeling, etc.)

Design and make a mask which will effectively scare away any evil intruders in their school.

Select a colorful reproduction of a work of art and paint another version of the same picture. Students may take out any parts of the picture and redesign it and could devise a completely different color scheme than the original artist.

Fourth Grade

Students will:

Think of at least ten different uses for Elmer's glue (white glue) NEVER HEARD OF BEFORE.

List every possible use for wallpaper one can think of in ten minutes.

Predict as many situations that would occur if all the clocks and watches in the world broke at once. Combine many of these ideas into a drawing.

Discover the LAND OF IT. What will be found as they explore the new territory? Paint a picture that will tell other people about the climate, terrain, and the inhabitants.

Be botanists who have just developed a new kind of tree. Use a drawing to describe the tree as completely as possible - textures of bark and leaves, flowers or fruit - and have possible combinations of real trees or be entirely imaginary.

Imagine a field trip through a grandfather clock, what will be seen, how would one travel, and how long would it take. Illustrate the adventure in a sequence of pictures.

Devise three ways to adapt a worn out television cabinet for other uses.

Think of at least three items in their rooms that could be made to operate on the principle of the simple pulley. Illustrate or diagram how they might work.

Imagine how they might illustrate a metaphor or pun, such as raining cats and dogs, or a frog in the throat.

Design and produce a travel brochure for a real or imaginary place that the student would like to visit.

Design a logo for their school.

Describe a picture to friends and have them paint what only is told to them.

Draw a top view and a side view (elevation) of their bedroom.

Fashion a unique creature from clay using parts of two or more animals.

Make a very unusual party hat using cardboard, paper, foil, plastic, etc.

Draw a portrait of a tree. Remember that it has a body (trunk), skin (bark), arms (branches), and hair (leaves). Try to give the tree a unique personality.

Use a clay tableau technique and model all the floor patterns, furniture, and two walls for a special living room for their family.

Design and put together the strangest mobile anyone has ever seen!

Design a shield with a motif which represents their family's best qualities.

Construct a clay object that would not normally be constructed. Examples (hand bag, zipper, apron, hat, wheat shock, etc.)

Fifth and Sixth Grades

Students will:

List in five minutes as many uses as possible for an umbrella if they had been shipwrecked on an imaginary desert island.

Draw a picture of problems that are seen at their school, in their community or in their home. Visualize and draw an original solution to the problem.

Invent a fail-proof system for burglar proofing their homes.

Draw as many different objects, gadgets or items that could be visualized or imagined if they were to empty their pockets or purses in the year 2190.

Design a billboard to advertise a new product that has been invented - A book that could be eaten after being read.

Make a drawing or cartoon which would describe a situation in which they are an inanimate object and turn into an animated object and assume a normal life style. What kind of situation would this create?

Design a billboard advertising the concept that education is important to their community and country.

Design an undersea city. Focus on one problem that they might encounter actually building the city. Do a detailed diagram of your solution.

Draw a top view and a side view (elevation) to show an interior design for a living room, an office, or a kitchen.

Draw an object which is inside a bag or under the table. The object can only be touched, not seen.

Draw a caricature of a friend or parent. Exaggerate and distort their strongest features.

Create a symbol for a sign to communicate three of the following concepts. (Examples - poison, don't open, hospital zone, sleeping permitted, camping permitted, turn left, must be accompanied by an adult, cold, live snake, upside down, elephant crossing, veterinarian, no shoplifting, don't feed animals and muggers beware)

Paint a cereal box white and then invent a new cereal. Decorate the box with markers or colored pencils to advertise and then label the product.

Draw a symbol that signifies three different sport events or physical activities. (Examples - running, discus, weight lifting, boxing, swimming, hockey, or bike racing.)

Draw a story line to make a television commercial designed to sell an imaginary product.

Paint or draw shadows of objects in a still life instead of the objects themselves. Have other students guess what objects cast the shadows.

Draw part or all of a natural object showing every possible detail that can be shown with lines only.

Make a cardboard sculpture of an animal. Use only the sculptural method of fitting pieces together by the simple process of cutting a slit in one piece and slipping the edge of the adjoining piece into it.

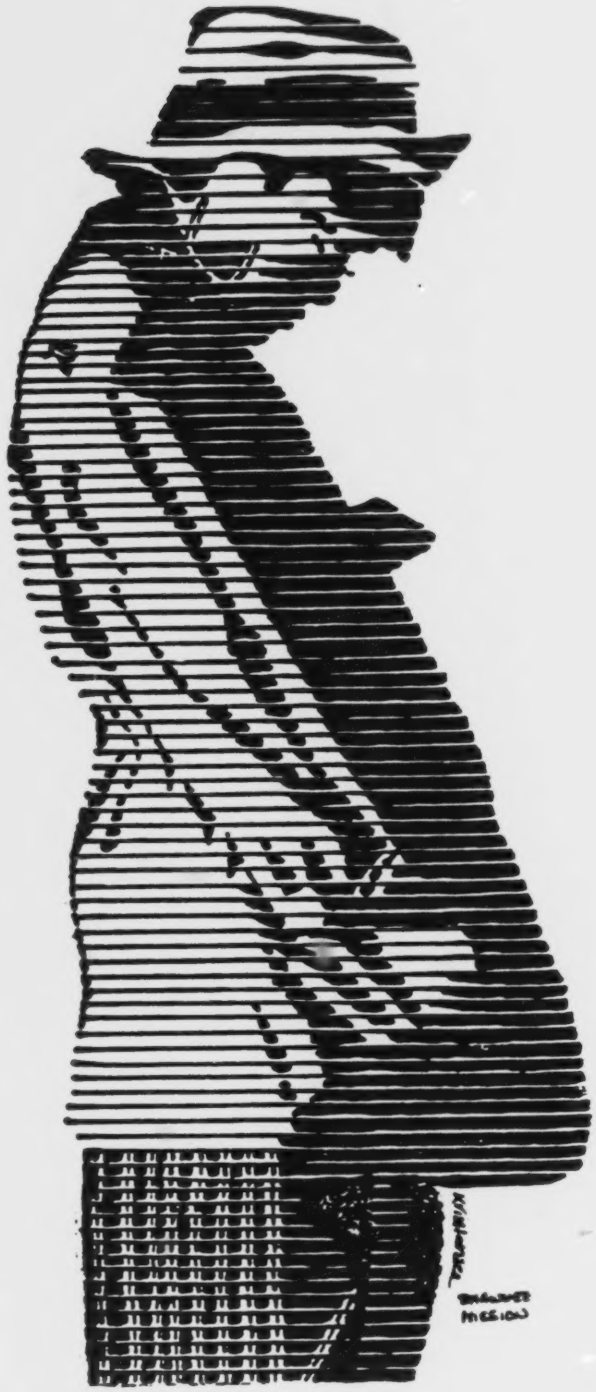
Use strips of heavy paper and paper clips or a stapler and design three-dimensional ornaments with open (negative) spaces.

Design an album cover to show visually the sound that the record inside will produce.

Invent a musical instrument which actually makes musical sounds.

Trace around their shoes or feet and then produce several views that could be made with clay. Use the tracing as a template for cutting a slab bottom.

Construct a three-dimensional form with construction paper without using glue, staples, string, or tape.



---THE CRITICAL/APPRECIATIVE APPROACH---

The Critical/Appreciative Approach involves both looking for and articulating a response to works of art. Verbal responses are of great value to the teacher. Encouraging responses helps children compare likes and dislikes. Dialogue about art can lead us to aspects of art frequently missed by a single individual. The social dimension of cultural heritage is often revealed through this dialogue.

In the beginning years of schooling, children should gain some confidence with art process as avenues of expression. They should also learn appropriate vocabulary particular to art as a discipline so that they will be able to articulate responses. In addition, they should receive liberal exposure to art of many styles, historical periods, cultures, and socio-economic levels. They should be encouraged to describe, analyze and find personal meanings in art. These concerns should not be left to chance, but should be consciously directed by the art teacher.

With the critic as a model, children can use the deductive process of applying traditional criteria (principle ideas of artistic excellence) to the investigation of art. Young children can be guided through The Critical Performance Method as outlined by Edmund Feldman. (An outline of the method follows) Feldman's method postpones value judgments for the sake of dealing at greater length with the form and content of an art object. With the teacher's assistance, children can interpret social comments, decorative pleasures, expressive intentions, and functional purposes in art objects.

It can be expected that the child be able to make judgments based on an objective approach (applying criteria which seem appropriate to the purpose of the art object) as well as subjective approach (a matter of taste). Art teachers should recognize and encourage tolerance of differences in taste, but what seems of major importance with the looking experience in transmitting the culture, and in schooling, is the development of many standards when determining value in art.

AESTHETIC CRITICISM BASED ON FELDMAN'S MODEL IN VARIETIES OF VISUAL EXPERIENCE PRENTICE HALL/ABRAMS 1971

The following procedures are designed to help both students and teachers in a systematic analysis of art forms. Collect the facts, and examine ideas before making an interpretive or judgmental decision.

1. DESCRIPTION: Identify the elements and materials included. Inventory what is presented. Be objective - avoid interpretation or evaluation.
   a. Name and describe what you see - things that a group of people could agree on, i.e. figures, shapes, colors, spaces, etc. Use descriptive adjectives and nouns.
   b. Identify how the work was made - materials used and procedures involved.
   c. Classify the kinds of line, color, texture, shapes and forms.
   d. Where things are questionable, describe only those areas in which you are sure.

2. FORMAL ANALYSIS: How are things organized? Identify the behavior of the art elements - how they affect one another. What kinds of relationships do the elements sustain, e.g. left-right, up-down, in-out, balancing, supporting, leading to, etc.
   a. How are things alike and different?
   b. How are shapes placed relevant to one another?
   c. Identify characteristics of elements, i.e. saturated colors, elongated human forms; kinds of spatial devices (overlap, diminishing size, etc.); comparative sizes; value relationships; and size/shape relationships.
   d. Compositional structure may be analyzed in terms of design principles, surface treatments (textured/smooth, etc.) and positive/negative relationships.
3. INTERPRETATION: In view of evidence from above, what does the work mean? Ideas it suggests: effects the work has on the individual. What idea (s) would sum up all the traits identified in 1 or 2 above? One may try to ascertain what the artist was trying to do; but your own interpretation is important too. If a title is available, don't ignore it.
   a. Is there a problem the work seems involved with - a goal?
   b. Can you identify the thematic nature of the work - one might try an hypothesis to see if it is supported.
   c. Use metaphors now - i.e. the figure floods the room; the saccharine smile; and the ship plows the sea may help with thematic nature of work.
   d. Interpretation may relate the work to the time and place in which it was done - to the artists and their work. Relate any relevant historical knowledge you have, i.e. cultural, mythological and aids in placing work in context.

4. EVALUATION: The last phase is supported by evidence obtained from the previous stages. Concerned with the degree of aesthetic merit, is the work worth serious attention? Decisions may be based on several arguments.
   a. Compare with historical models - other works in its class.
   b. Consider originality vs. derivative and unoriginal qualities.
   c. Examine craftsmanship and technique.
   d. Does the work successfully serve any extra aesthetic function.
   e. Are parts of the work successfully interrelated - Is compositional structure pleasing? Content should not influence this decision.
   f. Does the work communicate significant ideas - arouse emotion? Is it convincing?
   g. Is the work related to human behavior, needs, and purposes?

— CONCEPTS, SKILLS, AND ATTITUDES FOR THE CRITICAL APPRECIATIVE APPROACH —
——BY GRADE LEVEL——

Kindergarten

Students will:

Identify subject matter in representational art.
Identify shapes, colors and textures in representational and abstract imagery.
Identify and understand varieties of line quality in symbols from past and contemporary visual imagery (logos, traffic signs, religious symbols, and alphabets).
Identify emotional use of color (happy/sad, exciting/dull, etc.).
Identify symbolic use of color (red for danger, green for parks and forest services, white for nurses and hospitals, etc.).
Identify a variety of surface qualities in visual images and the environment (textures from rough to smooth).
Know the difference between implied visual texture and real surface texture.
Make judgments about favorite and least favorite hats, pots, cups, furniture, architecture, pictures, etc.
Identify the difference between two-dimensional and three-dimensional works of art.
Associate the terms "primary" and "secondary" to appropriate colors in works of art.
Identify overall mood in pictoral images.

First and Second Grades

* In addition to kindergarten concepts and tasks.

Students will:

Identify historical uses of shapes as symbols (religious symbols, flags, traffic signs, coat of arms, etc.).
Recognize and identify geometric and organic shapes.
Recognize how repeated shapes form patterns in art objects.
Identify surface (tactile) qualities by formal materials, i.e. metal, textured clay, rough stone, smooth marble, etc.
Compare two works of art on surface quality (rough to smooth).
Identify intermediate colors in works of art.
Identify works of art which use humor for expressive purposes.
Compare nonrepresentational art with representational art.
Compare treatment of the human figure in various two-dimensional and three-dimensional art forms.
Compare static qualities to dynamic qualities in art (still vs. moving).
Speculate on "the story" involved in cave paintings, Renaissance paintings, etc.
Discuss characterization in puppets or painted portraits.
Identify social functions of various architectural forms, i.e. cathedrals, homes, factories, schools, etc.
Identify art products as paintings, drawings, weavings, sculptures, pottery, etc.

Third and Fourth Grades

* In addition to kindergarten, first and second grade concepts and tasks.

Students will:

Identify line quality in art objects (straight, curved, etc.).
Recognize different values (light to dark) of a single color in a work of art.
Recognize styles of art, for example, style of order, style of accuracy, style of fantasy and style of emotion.
Identify balance of forms in two-dimensional and three-dimensional art works.
Identify monochromatic vs. polychromatic color schemes.
Recognize variation in pattern, color, line quality, and texture.
Recognize qualities of rhythm in art.
Recognize the effects of proportional scale in art.
Identify the representation of figural movement in painting and sculpture.
Generate metaphorical statements in interpretation of art works.
Identify spacial concepts in two-dimensional and three-dimensional art.
Identify distortion of form for expressive purposes vs. representational accuracy in art objects.
Compare stereotypical to more personal, expressive, and creative treatment of subject matter.

Compare works of art in the style of representational accuracy vs. works in styles of emotion and fantasy.

Recognize function in various art forms, e.g. advertising, stage design, commercial art, photography, etc.

Compare qualities of types of architectural forms, e.g. a Renaissance cathedral compared with a Gothic cathedral, an American colonial house to houses designed by Frank Lloyd Wright.

Compare and contrast types of pictoral organization, e.g. simple vs. complex and symetrical vs. asymetrical.

Compare cultural/historical aspects as represented through various art forms.

Speculate about individual personality traits as projected in portrait art.

Compare spatial qualities in various landscape paintings and identify methods of developing perspective.

Fifth and Sixth Grades

* In addition to kindergarten, first and second, and third and fourth grade concepts and tasks.

Students will:

Identify basic human situations like love, death, celebration and illness as recurring themes in art.

Identify major works of art including works by women artists and artists of minority socio--ethnic groups.

Identify various influences for creating art, e.g. personal, historical and religious.

Explain how a work of art can serve a social function by influencing personal and collective behavior through challenging political, ethical or moral values.

Identify the ways in which communicative arts (television, advertising, motion pictures, etc.) influence society.

Question the effectiveness of manmade objects (functional containers, tools, furniture, vehicles of transportation, etc.) and question the relationship of the appearance of an object to its function.

Understand the relationship of an architectural form (building) to its social function.

Discuss the origins and principles of mass production and its effects on painting, graphics, sculpture, industrial design and the crafts.

Explain the use of chiroscuro in painting and compare this technique to modern "flat" paintings.

Understand the devices of dominance and subordination to control the sequence in which visual events are observed and the importance and attention given to them in works of art (size, color, location, and convergence of line).

Understand and differentiate between types of balance in art works (weight, interest, contrast).

Discuss and compare types of rhythm in works of art (repetitive, alternate, progressive, flowing).

Identify works of art which characterize contemporary styles (e.g. op, pop, minimal, punk, photorealism, abstract, expressionist, etc.).

SAMPLE

LESSONS

CHILD-CENTERED COMPONENT–K,1,2
Sample Lesson: Painting "Sunflowers"

CONCEPTS

1. People take in information about objects from nature through all their senses.
2. Artists often use nature as a subject for their art work.
3. A painting is not complete until all the space has been considered.

OBJECTIVES

The students will...
1. Handle and examine wild sunflowers.
2. Describe sensual response to sunflowers.
3. Look at and discuss art work(s) which include sunflowers.
4. Discuss many ways sunflowers could be incorporated into a painting.
5. Paint a picture that includes sunflowers.

VOCABULARY

Visual Textures - Tactile Textures - Smooth, fuzzy, sticky, scratchy, rough, bumpy, cold, wet, and slippery

SUPPLIES/TOOLS/EQUIPMENT

Fresh sunflowers or photographs of sunflowers - brushes - paper (18"X24") or (12"X18") - tempera paint (yellow, brown, green and black)

SUGGESTED TEACHER ACTIVITIES

FOCUS OR MOTIVATION:

Students will handle a sunflower or a branch of sunflowers and compare and contrast the textures felt and observed. After looking at the reproductions, the students will discuss how sunflowers could be in a vase, in a field, and as part of a painting.

INSTRUCTIONAL:

The teacher demonstrates how to handle a paintbrush and paint. The teacher asks students for suggestions on how to use the brush to create textures, such as tapping the corner, pressing the corner, pressing the side, twisting, pulling, pushing, or rolling the brush.

The teacher will require that all students fill their paper with sunflowers. Each student may decide if the sunflowers will be in a vase, growing from the ground, filling a design, or whatever the student chooses.

HELPFUL HINTS:

Remind students that if small pictures are desired, they will receive a small piece of paper.

STUDENT ACTIVITIES

1. Students paint a picture that includes sunflowers.
2. Students verbally describe their own painting after it is on display.

RESOURCES

REPRODUCTIONS:
"Sunflowers" by
Vincent Van Gogh

"Sunflowers" by
Georgia O'Keefe

EVALUATION

1. Did the students describe the sensory qualities of of the sunflowers held?

2. Did the students include sensory details in the painting?

3. Did the students paint a full painting of sunflowers?

ALTERNATIVE/ENRICHMENT ACTIVITIES

Torn or cut paper collage with a similar motivation

Crayon drawings

DESIGN COMPONENT–K,1,2
Sample Lesson: Painting "Color Mixing"

CONCEPTS

1. Primary colors may be identified as red, blue and yellow.
2. Secondary colors may be mixed from primary colors.

OBJECTIVES

The students will...

1. Identify the primary colors, red, yellow and blue in a work of art and the environment.
2. Identify secondary colors and name the primary colors needed to mix them.
3. Mix primary colors to create secondary colors.

VOCABULARY

Primary colors - Secondary colors

SUPPLIES/TOOLS/EQUIPMENT

White construction paper (8"X10" or 9"X12") - red, yellow, and blue tempera paint - drinking straws - black flair markers or black crayon (optional)

SUGGESTED TEACHER ACTIVITIES

FOCUS OR MOTIVATION:

"Blue Atmosphere" - reproduction by H. Frankenthaler.

Color Wheels - commercially prepared or from an encyclopedia.

INSTRUCTIONAL:

Look at reproductions such as "Blue Atmosphere". Name primary colors that may be observed and note where colors mix. Name any secondary colors. Teacher will drop three (3) primary colors onto a sheet of paper, and demonstrate blowing paint across the paper in different directions mixing secondary colors.

HELPFUL HINTS:

Tape paper onto a piece of cardboard for ease in tilting and turning paper.

STUDENT ACTIVITIES

1. Tape paper to cardboard if available, or lay on a pad of newspapers.
2. After the teacher drops a puddle (one tsp.) of each primary color onto the paper, students may begin blowing the paint gently in different directions until the colors run into each other.
3. Continue blowing the paint until all colors have mixed to each other (not all three together).
4. Let paint dry.
5. When complete, ask students to use a Flair or black crayon to outline the areas of secondary color in the design. Name those colors.

RESOURCES	EVALUATION	ALTERNATIVE/SUPPLEMENTAL ACTIVITIES
REPRODUCTIONS: "Blue Atmosphere" by Frankenthaler	1. Did the students identify both primary and secondary colors?	With older children brushes can be used instead of straws.
Color Wheels	2. Did the students mix secondary colors from primary colors?	

CREATIVE PROBLEM SOLVING COMPONENT--K,1,2
Sample Lesson: Collage "Cagey Creature"

CONCEPTS

Thinking about thinking (metacognition) allows us to consider how we think and what kind of thinking we may use for different purposes.

OBJECTIVES

The students will...
1. Discuss thinking about reality (real life) and imagination; how both are important.
2. Define thinking.
3. Use thinking with imagination to invent a creature never seen before.

VOCABULARY

Thinking - Imagination

SUPPLIES/TOOLS/EQUIPMENT

Construction paper, yarn, styrofoam trays (1 for each child - 5"X7" or 8"X10"), scissors, glue, grass

SUGGESTED TEACHER ACTIVITIES

FOCUS OR MOTIVATION:

Listen to Lewis Carroll's "Jabberwocky" or another story about an imaginary creature.
Discuss how to " catch" such a creature.

INSTRUCTIONAL:

Discuss "thinking skills" - different kinds for different purposes. Encourage individual elaboration of the creature, unusual color, line, and shape.
Discuss "catching"- making the imaginary creature so that it will fit the size of the styro- foam cage - 5"X7" or 8"X10".

HELPFUL HINTS:

Carefully poke holes in top and bottom of styrofoam meat tray in preparation for stringing yarn through it for a cage. Dry grass might also be made available for the creature's food.

STUDENT ACTIVITIES

1. Discuss terms thinking, planning, and imagination.
2. Cut out an imaginary animal from construction paper, glue together with unusual lines, shapes, and colors.
3. Glue to a styrofoam meat tray. Dry grass may also be added for creature's food.
4. String yarn up and down styrofoam for creature cage. Tie ends in a knot.

RESOURCES	EVALUATION	ALTERNATIVE/SUPPLEMENTAL ACTIVITIES
BOOKS: "Jabberwocky" or "Alice In Wonderland" by Lewis Carroll	1. Did the students discuss thinking, reality, planning, and imagination? 2. Did the students create an unusual creature never seen before?	Write a short story about the creature or draw a picture to illustrate how the creature was caught.

CRITICAL APPRECIATIVE COMPONENT–K,1,2
Sample Lesson: Favorite and Least Favorite Houses

CONCEPTS

1. The outside of houses have many different parts.
2. If you change some outside parts of a house, the house will look different.
3. Homes can be made from different materials.

OBJECTIVES

The students will...

1. Name at least six parts of a house exterior.
2. Observe houses/reproductions, and draw different parts to a house exterior.
3. Orally list at least four kinds of building materials.
4. Help design and construct three 3-D houses (exterior views).
5. Describe what is liked and disliked about different types of houses.

VOCABULARY

Architecture - Architect - Exterior - Building Parts - Building Materials

SUPPLIES/TOOLS/EQUIPMENT

Slides - paper/pencils - straw, sand, twigs - refrigerator boxes - tempera paint - fixative - wood glue/clamps - masking tape - assorted found objects - staple gun

SUGGESTED TEACHER ACTIVITIES

FOCUS OR MOTIVATION:

We all live in some kind of a building. One kind of building is called a house. Students discuss parts to the outside of a house which all must have, and those parts which some of us might like and others might not like.

INSTRUCTIONAL:

Students take a neighborhood walk, looking for different exterior house parts.

Discuss with students what parts of their own home they would add to, or take away.

Students tactally explore building materials.

Read "Three Little Pigs" story.

Discuss what the three pigs' homes would look like if designed by an architect.

Discuss what would the wolf do if the houses were made of glass?

Divide the class into groups to design and construct a little pigs house.

HELPFUL HINTS:

The house will be a composite of student preferences. Building materials should be partially influenced by the story.

STUDENT ACTIVITIES

1. Students name parts to house exterior (parts one must have, and parts one can have because they are liked.)
2. Take a walk, observe exterior home features.
3. Sketch different doors, windows, etc. observed during the walk.

RESOURCES

BOOKS:

"Glass House" by Philip Johnson

"Taliesin West" by Frank Lloyd Wright

EVALUATION

1. Can the students name at least six exterior parts of a house?
2. Did students draw house parts based on direct observation?

ALTERNATIVE/SUPPLEMENTAL ACTIVITIES

Draw a before and after picture of your home. Show your house as it looks now and how you would like it to look.

CHILD-CENTERED COMPONENT--3 & 4
Sample Lesson: Chalk Drawing "Playing at Recess"

CONCEPTS

1. Artists' ideas sometimes come from everyday activities.
2. Artists show action in pictures in several ways.

OBJECTIVES

The students will...

1. Discuss the work of Pieter Brueghel and Winslow Homer.
2. Observe and discuss color, shapes and action in "Children's Games" and "Crack The Whip."
3. Use contrasts and gradations with chalk.
4. Draw a picture of the class at recess showing several examples of people in action.

VOCABULARY

Renaissance - Foreground - Depth - Background - Composition - Middle ground - Perspective - Warm and Cool Colors

SUPPLIES/TOOLS/EQUIPMENT

Assorted chalk - spray fixative or hair spray - drawing paper (11" X 17") - contrasting colors of construction paper 12"X18" for mounting.

SUGGESTED TEACHER ACTIVITIES

FOCUS OR MOTIVATION:

Students and teacher observe and describe the people in action, the setting, and how the artist filled the page. They discuss why they think the painting was painted long ago. They discuss what people do at recess today.

INSTRUCTIONAL:

The teacher asks students to identify some ways the artists showed depth and include that objects further away are 1) smaller, 2) higher on the page, and 3) have fewer details. The teacher asks students to imagine that they are sitting at the side of the playground looking through a camera at their classmates at recess and to think who and what would be in the foreground, the middle ground and the background. The teacher suggests that some students may wish to begin with the closest and largest person or group of people first and then "tuck in" the people and objects that would be seen behind and around.

HELPFUL HINTS:

As students describe how they were involved in a recent recess, have them stand and take a pose or go to the playground to demonstrate.

STUDENT ACTIVITIES

1. Students plan the general placement of objects and people on their picture with light colored chalk.
2. Next they establish general areas of color.

RESOURCES	EVALUATION	ALTERNATIVE/SUPPLEMENTAL ACTIVITIES
REPRODUCTIONS: "Children's Games" by Pieter Brueghel	1. Did the student describe in detail the content of the reproduction?	Crayon Resist of the same activity
"Crack The Whip" by Winslow Homer	2. Did the students include in their pictures several examples of people in action?	Have students observe another gym class and then sketch what they remember.

DESIGN COMPONENT--3 & 4
Sample Lesson: Color "Warm and Cool Colors"

CONCEPTS

1. Colors may be used to create a feeling of warmth or coolness in an artwork.
2. Using a color scheme of repeating warm or cool colors produces harmony in the composition.
3. Contrast in color may create emphasis and also accent an area.

OBJECTIVES

The students will...
1. Identify warm and cool colors and decide when such color schemes might be appropriate for a work of art.
2. Use a color scheme repeating all warm or all cool colors to produce harmony in a composition.
3. Use black to contrast and accent an area of the composition.

VOCABULARY

Warm Colors - Cool Colors - Water- color Wash - Bleeding Colors - Harmony - Silhouette - Repetition - Accent

SUPPLIES/TOOLS/EQUIPMENT

White drawing (or watercolor paper) - black construction paper - watercolors - water/pan - scissors - glue

SUGGESTED TEACHER ACTIVITIES

FOCUS OR MOTIVATION:
Art reproduction . Watercolor.

INSTRUCTIONAL:
Discuss famous artists who have used color to suggest the warmth of friendliness and coolness of isolation.

HELPFUL HINTS:
Different color schemes might suggest different themes. Such as warm colors - Kansas landscapes, cityscapes, birds, animals, etc., cool colors - jungle, forest.

STUDENT ACTIVITIES

1. After discussing the association we have with warm and cool colors, students will select one of the color schemes for the background of their silhouette. The subject of the silhouette should in some way relate to the warm or cool color scheme.
2. Using white construction paper, dampen large areas of paper across the page, then add colors of either warm or cool color schemes. Let colors bleed or blend together by tilting the paper from one side to another. Do Not overwork. Avoid letting colors become muddy.
3. Choose a subject for a silhouette. Draw as detailed as possible on black construction paper with light colored crayon. Cut out with scissors. Arrange on dry watercolor paper and fill the horizon line with silhouette objects.

RESOURCES	EVALUATION	ALTERNATIVE/SUPPLEMENTAL ACTIVITIES
Reproductions — "Starry Night" by Van Gogh "The Singer Building" by J. Marin	1. Can the students identify warm and cool colors? 2. Can the students associate warm and cool colors with appropriate subjects?	

CREATIVE PROBLEM SOLVING COMPONENT–3 & 4
Sample Lesson: Non-Verbal Brainstorming

CONCEPTS

1. Brainstorming is a process that may be used in a group or alone to promote fluency.
2. Non-verbal brainstorming may involve generating a lot of ideas through drawing.

OBJECTIVES

The students will...
1. Demonstrate fluency and understanding of the brainstorming process, both in a group and alone, by writing three (3) guidelines to brainstorming.
2. Participate in non-verbal brainstorming through a group drawing.

VOCABULARY

Brainstorming - Non-verbal - Piggy-backing - Free Wheeling

SUPPLIES/TOOLS/EQUIPMENT

Large paper (24"X36") - crayons

FOCUS OR MOTIVATION:

Non-verbal brainstorming encourages generating a lot of ideas through a group drawing.

SUGGESTED TEACHER ACTIVITIES

INSTRUCTIONAL:

Students will review the brainstorming guidelines - all ideas are acceptable, withhold judgment, get a lot of ideas, build on each other's ideas. (piggyback)

HELPFUL HINTS:

This is a good activity to promote group interaction and sharing.

STUDENT ACTIVITIES

1. Brainstorm as many types of transportation as the group can think of - write them on the board.
2. Break the class up into small groups of 4 to 5 students in each and create a vehicle of the future. (The teacher may suggest a criteria such as the vehicle should be fast, prepared to spend weeks traveling through space, and large enough to accommodate a family).
3. Each individual should draw 30 seconds then pass the crayon to the next person. The instructor will need to call time and determine an appropriate stopping point.
4. The vehicle should be drawn large to fill the entire page.

RESOURCES	EVALUATION	ALTERNATIVE/SUPPLEMENTAL ACTIVITIES
BOOKS: "Design Yourself" by K. Hanks	1. Has the student demonstrated an understanding of the brainstorming process both in the group or alone by writing at least three (3) guides to brainstorming? 2. Did the students participate in a non-verbal brainstorming through a group drawing?	After completion of a group project, students will design their own vehicle and assemble it from cut paper.

CRITICAL/APPRECIATIVE COMPONENT–3 & 4
Sample Lesson: 2-D Museum Exhibit In Miniature

CONCEPTS

1. Art can be categorized by style. (realistic, emotional, and abstract)
2. A specific style has unique traits which differentiates it from other styles.
3. A museum exhibit is composed of art which is compatible in some way. Style can be used as a criteria of compatibility.
4. The environment in which an art work is shown can enhance or distract from the art work.

OBJECTIVES

The students will...

1. Recognize the styles of order, accuracy, fantasy, and emotion by appropriately categorizing 2-D reproductions by style.
2. Select two 2-D reproductions similar in style.
3. List five traits which make the selections compatible in style.
4. Reproduce two reproductions in the style identified.
5. Construct a miniature exhibit which considers style compatibility of two works of art, and the museum presentation (architectural features, wall treatment, framing, and hanging) of the art work.

VOCABULARY

Style - Order - Accuracy - Fantasy - Emotion - Reproduction - Museum - Exhibit - Miniature

SUPPLIES/TOOLS/EQUIPMENT

Slides - large assortment of laminated 2-D reproductions representing each style - notebook paper - pencil - cardboard - wallpaper - rubber cement - scissors. Other supplies depend on student selections.

SUGGESTED TEACHER ACTIVITIES

FOCUS OR MOTIVATION:

Students observe four reproductions side by side. Each represents a different style. Students determine which reproduction represents each style. This may be presented as a detective game.

INSTRUCTIONAL:

Introduce examples of reproductions which are color-coded. Give to the students a wide variety of smaller reproductions which are to be used in selecting two with similar styles.

Students will then begin the reproduction process. Upon completion, students should consider the museum exhibit contest, discuss architectural features, wall treatment, framing, and hanging of works of art. Students will then construct a two-walled corner for the museum presentation of their miniature reproductions.

HELPFUL HINTS:

The style categories listed are not restricted to specific cultures or historical periods. Instructional examples and student selections may vary across cultures/historical era.

STUDENT ACTIVITIES

1. Students select two 2-D reproductions similar in style.
2. Students describe in written form characteristics of selected reproductions which make them compatible in style.
3. Students should then reproduce the two art works selected.
4. Students will construct a miniature museum exhibit, and hang their two art work reproductions.

RESOURCES	EVALUATION	ALTERNATIVE/SUPPLEMENTAL ACTIVITIES
Slides or large reproductions of 2-D art that represents different art styles.	1. Did the students name nine out of 10 reproductions shown? (class discussion and gaming) 2. Did the students selct and reproduce two reproductions similar in style?	Match/sort activities, museum tour of 2-D exhibit, reproduce one 2-D work in two different styles, and construct a miniature museum exhibit which is compatible with the style of the artworks reproduced.

CHILD-CENTERED COMPONENT--5 & 6
Sample Lesson: Colored Pencil Drawing "My Special Room"

CONCEPTS

1. Drawing interiors involves several devices for showing perspective.
2. Artists sometimes get their ideas for art work from their immediate surroundings.
3. A strong composition incorporates balance, rhythm and unity.

OBJECTIVES

The students will...

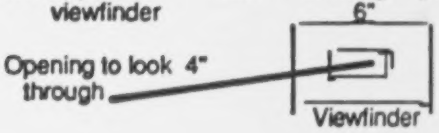
1. Observe and discuss "Bedroom at Arles" by Vincent Van Gogh and other reproductions of interiors.
2. Discuss whether the room was or was not important to the artist and why.
3. Choose a room that is important to them which could be the subject of a drawing. Draw it.

VOCABULARY

Perspective - Palette Knife - Balance - Rhythm - Unity

SUPPLIES/TOOLS/EQUIPMENT

Colored pencils - white drawing paper - viewfinder



SUGGESTED TEACHER ACTIVITIES

FOCUS OR MOTIVATION:

Students and teacher discuss the reproduction. Students identify which room is special to them and recall the layout. They recall increasing details. Students imagine themselves sitting in the doorway of the room and describe the view.

INSTRUCTIONAL:

The teacher demonstrates how to use colored pencils to develop textures and varied color intensities. The teacher demonstrates how to use a viewfinder and to sketch the lines of floors, walls and ceilings. After students use viewfinder in the room and make a couple of quick sketches of such lines, the teacher asks students to make a sketch of the floor, walls and ceiling lines of a special room before the next class meeting by using a viewfinder. The drawings will then be completed in class.

HELPFUL HINTS:

A previous lesson dealing with exploring colored pencils as drawing tools will promote more satisfying results.

STUDENT ACTIVITIES

1. Students sketch lightly the layout of the chosen room.
2. As more details are added, they use the pencils to show gradations of color and texture.

RESOURCES

REPRODUCTIONS:

"Bedroom at Artles"
by Vincent Van Gogh

"Victoria Inrweioe"
by Horace Pippin

EVALUATION

1. Did the students identify ways the artists showed perspective and feeling for the room depicted?
2. Did the students include specific details in the drawing of the room?

ALTERNATIVE/SUPPLEMENTAL ACTIVITIES

Cut paper collage and felt pen drawing

DESIGN COMPONENT–5 & 6
Sample Lesson: Color "Expressive Use of Color"

CONCEPTS

1. Color is a basic element of design used to communicate ideas and/or feelings.
2. Expressionism was an art movement concerned with the expressive use of color.
3. We have certain associations with particular colors, such as warm and cool colors.

OBJECTIVES

The students will...

1. Consider how and where color might be used expressively to communicate a mood or idea.
2. Look at the work of Expressionists, such as Van Gogh, Gauguin and Matisse and identify the mood established in each work through the use of color.
3. Produce a painting which establishes a mood through the expressive use of color.
4. Identify warm and cool colors and the associations we make with them.

VOCABULARY

Expressionism - Color - Hue - Mood - Cool Colors - Warm Colors - Pigment

SUPPLIES/TOOLS/EQUIPMENT

White paper - watercolor or tempera - brushes - water pans - paper towels

SUGGESTED TEACHER ACTIVITIES

FOCUS OR MOTIVATION:

Reproductions - color has been used by artists to express or create a mood.

INSTRUCTIONAL:

Lead discussion about color and its use in establishing mood. Discuss warm and cool colors and also metaphors such as "feeling blue", "green with envy", "yellow - cowardly", "dark look". Discuss how artists have utilized color in their work.

HELPFUL HINTS: Possible themes for expressive paintings:

1. Stormy weather
2. Restful forest
3. Carnival in town
4. Fantasy jungle

STUDENT ACTIVITIES

1. Look at reproductions by Expressionists and discuss their use of color.
2. Identify & discuss our associations with warm and cool colors.
3. Use crayons to first draw a contour (outline) drawing of a particular theme or subject.
4. Review picture-making techniques as students draw.
5. Fill space, tucking in objects and creating as much detail in the work as possible.
6. Paint the picture, so that there is a mood established through the colors used, as well as the content. (color choices should be appropriate for content of the work)
7. When everyone is finished, view painting and discuss the mood communicated.

RESOURCES

REPRODUCTIONS:

"Starry Night" Van Gogh

"View of Toledo" by El Greco

"The Purple Robe" by Matisse

EVALUATION

Did the students:

1. Participate in discussion about the expressive use of color?
2. Identify the mood established in art work by famous artists?

ALTERNATIVE/SUPPLEMENTAL ACTIVITIES

Paint to music letting the tempo, rhythm and type of music tdictate the mood and subject of the painting. Use watercolor or tempera paints. Identify warm and cool colors and general associations made with them.

CREATIVE PROBLEM SOLVING COMPONENT--5 & 6
Sample Lesson: "Redefining a Paper Bag"

CONCEPTS

1. An object may be redefined for another use.
2. Adapting, redefining, extending and elaborating are all ways to creatively change or alter an object.

OBJECTIVES

The students will...

1. Redefine or adapt a brown paper bag for another use. They will be given at least twenty-four hours incubation time for the project.
2. Construct or extend the appearance of the bag. They will write a short story about the life of the brown bag. They might include where it came from and how it grew up, to personify it.

VOCABULARY

Redefine - Adapt - Extend - Incubate - Personification

SUPPLIES/TOOLS/EQUIPMENT

Small brown paper bags (or other found objects)

SUGGESTED TEACHER ACTIVITIES

FOCUS OR MOTIVATION:

A brown bag. Adapting a common object for new uses.

INSTRUCTIONAL:

Give students an assignment to redefine an object. Provide incubation time. Discuss personification prior to writing short story.

HELPFUL HINTS:

Incubation time is important for before and after producing it.

STUDENT ACTIVITIES

1. Each student will receive a brown bag and will be given the assignment to redefine or redesign it the next day.
2. After thinking about the project at least twenty-four hours, students will adapt the brown bag for a particular use, adding to or extending the bag with construction paper or found objects.
3. After completing the bag students will write a short story.

RESOURCES	EVALUATION	ALTERNATIVE/SUPPLEMENTAL ACTIVITIES
	1. Did the students redefine or adapt a brown bag for another use? 2. Did the students construct, adapt or change the appearance or structure of the bag? 3. Did the students write a short story about the life of the bag, personifying it?	

CRITICAL/APPRECIATIVE COMPONENT--5 & 6
Sample Lesson: "How Objects Serve Human Needs"

CONCEPTS

1. Common objects have visual qualities which can be described.
2. An object visually communicates the interests or life style of its owner. (group membership)
3. An object visually communicates its owners personality.
4. An object communicates different feelings in which people should respond.
5. Objects are often closely tied to important events of people's lives.

OBJECTIVES:

The students will...

1. List at least five words (or statements) which accurately describe each cup observed.
2. Select one cup from the examples given, and complete the work sheet checklist.
3. Describe to a group the selected cup based on the information noted on the work sheet.
4. Bring to school a personal item from home, and write at least one paragraph about it.
5. Draw an illustration of the selected object.

VOCABULARY:

Description - Visual Quality - Life Event - Feelings/Value - Life- style.

SUPPLIES/TOOLS/EQUIPMENT

Five different types of cups (variety of styles, materials, and craftsmanship) - work sheet/ pencil - notebook/drawing paper - colored pencils - rabbit's foot - jeans jacket - other objects of interest to students.

SUGGESTED TEACHER ACTIVITIES

FOCUS OR MOTIVATION:

Students observe/discuss a lucky rabbit's foot or jeans jacket. Discuss: a) how it looks; b) in what the owner might be interested; c) what the owner is like personally; d) how one should feel about it; and e) if the object can be tied to any important life event.

INSTRUCTIONAL:

Discussion of and comparison between objects can be introduced.

Vocabulary words are defined and discussed in relation to cup examples. Number code each cup example. Students observe cup examples and list five words/statements which accurately describe each cup. One student will select a cup from the examples and fill out work sheet and then describe their selection to a small group. Group members determine which cup is being described.

HELPFUL HINTS:

Provide easy visual access to the cup examples. While photographs can be used for this lesson, reality better ensures student success.

STUDENT ACTIVITIES:

1. Observe at least five cups of various styles, materials, and craftsmanship.
2. Briefly describe each cup.
3. Complete work sheet.
4. Share description with peer group, and play game.
5. Select a personal item.

RESOURCES	EVALUATION	ALTERNATIVE/SUPPLEMENTAL ACTIVITIES
WORK SHEET: "He's in His Cups" adapted from a secondary level work sheet developed by Dr. Mary Erikson, Kutztown, Penn.	Did the students.. 1. List at least five words/ statements describing each cup example? 2. Complete the work sheet?	Match/sort activities, substitute other objects (not cups), emphasis on product packaging.

----------------DESCRIPTIONS OF ART MEDIA/PROCESSES------------------

Architecture - From tinker-toys to skyscrapers, architecture is the art of designing and constructing buildings and environments. Children explore their personal space from crib to universe. Visual expression of their surroundings offer endless possibilities for increased awareness of their rooms, homes, schools, communities, towns, citys and country. Types are: interior, exterior and landscape.

Batik - The ancient Japanese method of batik allows a student to apply drawing experiences to fabric; the cloth having qualities different from paper. The work itself is Indonesian, meaning "wax writing." In the batik process after melted wax is applied to cloth, it is dipped into a series of dye baths. Areas where wax has been applied will not accept the dye. This is called the resist process. Color mixing and repetition as well as other basic design relationships are emphasized in batik. Another process with dye is tie-dye where the cloth is folded and tied before dying.

Clay - Clay is a natural or man-made substance which is pliable and easily manipulated. Sculptured figures and functional forms such as cups, bowls, and plates can be made by hand and /or by machine. Pinch, slab and coil are basic hand building techniques. Plasticine modeling clay is oil-based and is used again and again. Self-hardening clay, Play-Do, and kitchen clays will harden with air or oven firing. The four stages of ceramic earthenware clay are moist, dry, kiln fired and decorated by either hand painting or glaze firing. Shape, forms, texture and pattern/repetition are elements and principles particularly emphasized in clay work.

Collage - A French word which means "to paste-up". Collage is the art of gluing onto paper and other materials to create particular effects. Collage is an important exercise for using basic design principles and the art element of texture. Materials include natural and man-made products.

Drawing - Drawing is an activity considered basic to all other forms. It is often the first art experience attempted by the beginner. As a physical act it develops eye-hand coordination while developing mind-imagination coordination. It strengthens observation skills and heightens perception. Linear qualities are enhanced by experimentation with a variety of tools. Most artists continue to draw throughout their lives. The basic drawing types are tracing, contour, gesture, rendering, and silhouette.

Jewelry - Ornaments to be worn are called jewelry. People have always loved to adorn and decorate themselves. Jewelry making and jewelry wearing give students opportunities for decision making and exploration of various materials. Originality of design and craftsmanship are stressed. Precious objects which are not worn but exhibit craftsmanship and design may also be considered jewelry. Types are: string, joined cast and assembled. Material suggestions: paper, beads, seeds, string, wire, clay, foil, fibers, plastics and many "found" objects.

Lettering - A system of language communication, lettering can also communicate design. Lettering is a lifelong skill. Its approach in the art classroom enhances the student's communication skills. After learning the basic strokes, the students combine them endlessly. Lettering helps students develop a better understanding of the elements of line and shape and the principle of harmony/unity. Types include pen and ink, felt pen, brush, crayon and cut paper.

Mask - The development of masks as face and body coverings is an ancient art form. Their purpose may be self-expression, ceremonial, decorative or functional when used as part of a uniform or costume. Working in developing 3-D masks adds depth to the child's experience in art. Shape/ space and form are primary considerations with line, color and texture finishing the cover-up. Uses are ceremonial, professional, theatrical and decorative.

Mosaics - A mosaic is a complete design made by adhering small pieces to a background. It is looked upon as a type of painting without paint. Important elements in mosaic are color and shape. Pattern/repetition in arrangement of pieces is important. Negative/positive spatial relationships distinguish objects from background. Materials used in elementary school are: paper, seed, pebble, tile, crayon, and plexiglass.

Painting - Children have a natural love for painting. It can be viewed as a means of self-expression, achieving beauty and order, or visual communication. It is often the entry for children into the world of color. The children discover colors by mixing. They begin to develop eye-hand coordination and brush control. Painting utilizes all elements and principles of art. Some kinds include: watercolor, encaustic, oil, sand, bleach, ink, dye, crayon and buttermilk.

Paper - Readily available, paper can be folded, curled, scored, embossed, wrinkled, torn, cut and glued. It can be manipulated alone, or in combination with other mediums. Techniques and skills stressed include folding, cutting, gluing and accuracy when using tools. Other uses for paper include development of collage, origami, kirigami, 3-D and relief sculpture, papier mache', quilting, and weaving.

Photography - The process of photography reproduces images on film. The art of photography involves the selection of images and the edition of results. Photography liberated painting from the job of recording events, opening the door for modern types, such as impressionism, surrealism and abstract expressionism. Today photographer-artists explore the same problems as painters. Form, shape-space, color, texture and line are focal points, with orchestration from the art principles. "Photography" can be made with or without a camera. Activities include photograms, pinhole cameras, slide making, animation and using cameras and video-equipment.

Posters - The purpose of a poster is to tell, sell, show or teach something visually. Poster messages/images may be a personal expressions or an advertisement of product. Effective lettering, dramatic color selection, simple shapes, and an ordered layout work best to create visually attractive and readable posters. All art elements and principles apply. Themes are abundant in the elementary school.

Printmaking - The process of printmaking leaves printed impressions on one surface using another surface or a stencil. Extra time spent on the design plate or stencil is rewarded by multiple impressions when the printing process is completed. Negative/positive space relationships, as well as line, color and texture effects are important.

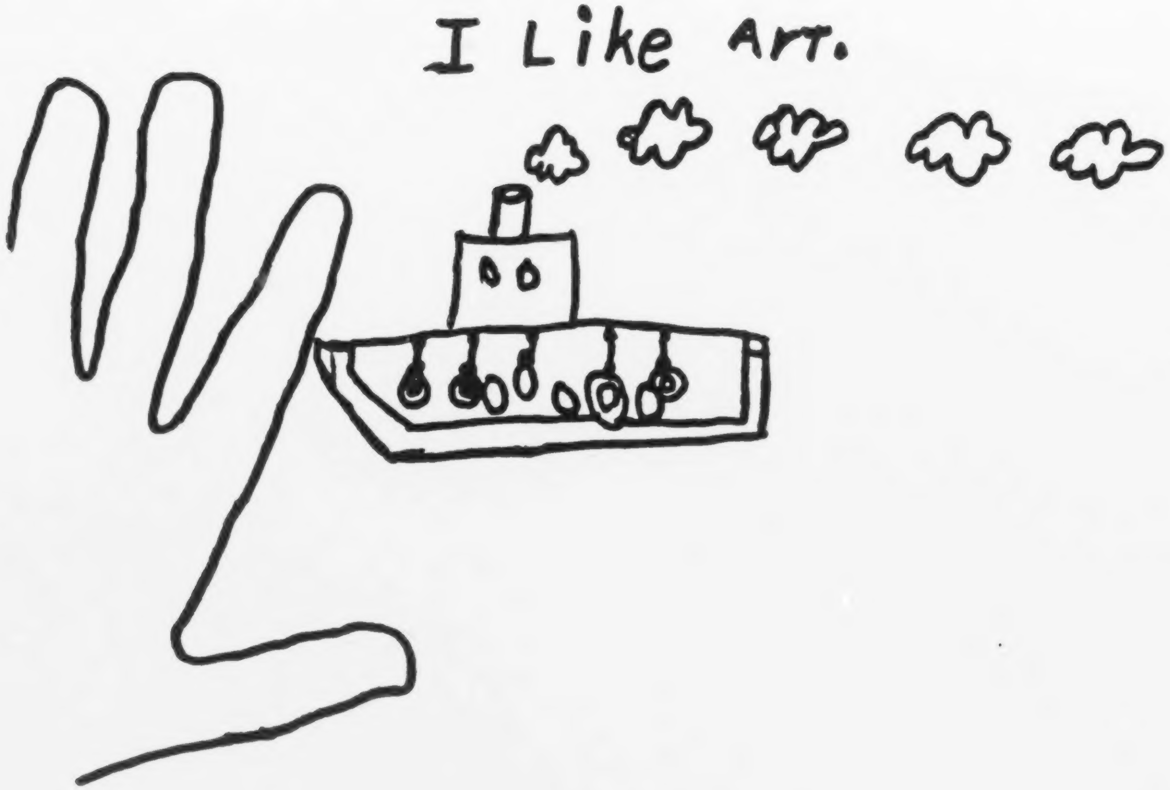
Some types of prints are: stamped, surface to surface, etched, and relief. Stenciled, etched and relief printing require an understanding of image reversal.

Puppets - Puppetry is not only play-making, but also the making of a play. It offers a wide range of participation from making puppets, scenery, writing and producing, to sharing in the resulting applause. The puppets' actions and words are controlled by the creator. The children's language development and creative dramatics are enhanced by this activity. Elements of color, texture, shape/space and form are particularly important. Types found in the elementary school include: stick, sack, sock, finger, hand, body, bottle, box, shadow, pop-up and marionette.

Sculpture - Sculpture is the art of organizing forms in space. Students can project ideas into 3-D form by sculpting, carving, casting and modeling a variety of materials. Emphasis is on the elements of form, mass and space. The art principles of balance, movement and harmony/unity are stressed. Additive and subtractive are the types of sculpture. Some types include clays, plaster, paper, fibers, styrofoam, wire, plastics and wood.

Stitchery - Stitchery is designed with stitches. The possibilities are broad because yarns and cloth have numerous variations in color, weight, and texture. These fiber qualities are inspiring in themselves. The student employs elements of line, color, shape/space and texture to form original compositions. All of the art principles are important to this activity. Stitchery types are embroidery, crewel, needlepoint, appliqué, and quilting.

Weaving - Weaving is found in nature and has been adapted for the needs of man. It is the interlacing of fibers to form fabric. By using a variety of threads, reeds, strips of paper or plastic, the weaver can fabricate useful as well as decorative items. All elements of design and art principles, particularly pattern/ repetition, are put into play when weaving.



SUGGESTED
GRADE LEVEL ART EXPERIENCES
----------------------Listed by Materials and Processes----------------------

Kindergarten

Manipulative activities * crayons: use point and side.

* powder, paint: use brush, sponge, fingers, and stick.

* clay: roll, pinch, press, stick on, and pull out.

* paper: tear, snip, cut, paste, fold and cut, build with strips.

* paper: abstract or non-objective use of color, line, shape and texture.

* cloth: assemble and cut shapes.

* wood: cut pieces and assemble.

* odds and ends: assemble.

* papier mache: build with strips over a form.

Picture-making activities

* illustrations of stories or poems used on charts, in books (single folio or loose-leaf), or on bulletin boards.

* class book or strip movie illustrating events of day-by-day living--family life, growing things, holidays, etc.

* greeting cards made with crayon or cut paper.

* big picture (bulletin board or frieze) to which many children contribute cut-out forms.

Design-making activities

* units, borders, or all over patterns for folders, cards, place mats, etc.

* non-objective composition.

Three-dimensional activities

* clay models of known objects.

* stick, finger, fist, or one-string sack puppets to be used in conversation or dramatization.

* child-size rooms, stores, post office, etc., made from cartons or building blocks.

* baskets made from paper or boxes.

* Masks from paper plates or cut paper.

* gifts: memo pads, string holders, clay modeling, place mats, and table favors.

Art Appreciation * "looking walks" to find beauty in line, form, texture, and pattern.

* collections of articles in various textures for a "touching table."

* care of personal belongings in an orderly way.

* enjoymnt of pictures students have made.

* discovering and viewing reproductions of art works.

* sketching trips.

* field trips to art museums and galleries.

Grade One and Two

Manipulative activities * crayons: drawing with point and side; crayon resist.

* powder paint: painting with brush, sponge, fingers, bits of wood, and spatter.

* paper: tearing, snipping, cutting, pasting, curling, fringing, and folding; building with strips.

* clay: rolling, pressing, squeezing; building by pinching.

* abstract use of color, line, shape, texture; drawing, painting, modeling, and constructing.

* cloth: cutting out and assembling.

* wood: cutting and assembling.

* odds and ends: constructing forms.

*papier-mache: building with strips over a form.

Picture-making activities * illustrations of stories or poems put on charts or in books (single folio, loose leaf, pop-up, or accordion).

* interpretations of everyday experiences put on charts, in books, in strip movies, or on bulletin boards:

"Ways members of family work and play together"
"How we send messages"
"Who we are and where we live"
"How changing seasons affect living things"
"How we observe holidays"
"The Circus"
"Pets"

* greeting cards made with crayon, cut paper, or stick painting.

* pictorial charts and diagrams to make listening activities more meaningful.

* interpretations of musical rhythms, moods, or stories.

- clocks, calendars, pictures showing meaning and grouping of numbers; concepts of putting together or taking away.
- picture dictionary of new words or number concepts.

Design-making activities • units, borders, or all over patterns used on charts, booklets, cards, place mats, wall hangings, or bulletin boards.
- abstract or non-objective compositions.

Three-dimensional activities • clay models of known objects.
- paper constructions for holiday needs.
- stick, finger, fist, or one-string sack puppets to be used in conversations or dramatizations.
- floor or table maps showing location of important places in the neighborhood.
- buildings made from cartons and small boxes.
- child-size rooms, stores, post office made from cartons.
- bean bags, dolls, and stuffed animals made from cloth.
- dioramas showing people and places.
- games: ring-toss, spinner, pin and ball, pathway, and lotto types.
- masks from paper sacks, paper plates, or cut paper.
- baskets made from paper or boxes.
- gifts: memo pads, string containers, clay modeling, place mats, and table favors.

Independent work period or art center activities
- crayon: drawing, stencils, and rubbed prints.
- paint: easel, sponge, and stick.
- clay, salt and flour dough.
- cut paper and paste.
- cut paper and flannel board.
- cloth scraps and thread or yarn.
- odds and ends.
- wood (art period only)

Art appreciation activities • "looking walks" to find beauty in line, form, color, and texture.
- collections of articles in various textures for a "touching table."
- arrangements of flowers and objects.
- enjoyment of pictures children have made.
- View and draw reproductions of art works.

Grade Three and Four

Manipulative activities • crayons: drawing with side and point; crayon resist, crayon etching, and broad stroke sketching.
- chalk: drawing and shading with side and point on dry and wet surfaces.
- powder paint: painting with brush, sponge, fingers, and spatter; for printmaking, papier-mache, and clay finishing; for use on paper and cloth.
- box water cloth: painting by free mixing, flat wash, and free brush strokes on wet and dry surfaces.
- paper: cutting in contour with single or multiple folds, tearing, curling, fringing, bending, and slotting.
- clay: building forms by adding on and pulling out parts; different surface treatments; pinch method.
- abstract use of color, line, shape, and texture; drawing, painting, modeling and constructing.
- papier-mache: building forms over crushed paper, clay, and various kinds of armatures.
- cloth and yarn: cutting individual patterns, assembling, and finishing; finger and cardboard loom weaving.
- print making: printing with sticks, rubber, or vegetables; stencils.
- wood: cutting, assembling, and finishing with wax, varnish, or enamel.
- odds and ends: constructing two and three-dimensional forms; mobiles.

Picture-making activities • interpreting personal understanding gained from units of study designed for use in books, charts, strip movies, murals, or wall hangings:

"How we use tools and machines"
"How people and animals depend upon and help each other"
"How we travel and carry goods"
"How people in different types of communities live"
"How we celebrate holidays"
"How people use air, water, and electricity"
"Ways of living in earlier days"

- painting: depicting experiences, adventure or imaginative stories.
- illustrations of original rhymes, poems, stories, or riddles.

* greeting cards made with crayon, water color, or rubber block print illustrations.
* pictorial charts, diagrams, or labels to make reports, directions, or explanations more clear and vivid.
* pictorial dictionary of new words and concepts in mathematics and geography. (near and far, measurement of time, land and water forms)
* picture maps showing types of communities, animals and where they live, transportation routes, etc.
* sketches of classmates, animals, or places from direct observation.
* visual interpretations of musical rhythms, moods, or stories of sports and games.

Design-making activities * planned units, borders, or all over patterns used on charts, booklets, cards, place mats, wall hangings, ceramics, or bulletin boards.

* abstract or non-objective compositions.

Three-dimensional activities * clay models of people, bowls, tiles, etc.

* cut-paper constructions for various holiday needs.
* stick, finger, fist, or one-string puppets to be used in conversation, dramatization, or units of study.
* wood or carton type illustrating principles of simple machines.
* types of transportation, animals, or community buildings made from cardboard, cartons, small boxes, or scraps of wood.
* dioramas showing communities, transportation, animal habitats, etc.
* gifts: decorated boxes for string, knitting, pencils, waste paper, handkerchiefs, ties, needles and thread, and stationery and stamps; ceramic bowls, tiles, paper weights, dish gardens, lapel pins, buttons; woven belts, purses, mats; block printed or stenciled place mats, aprons; table favors or jewelry from scrap materials.

Independent work period or art center activities

* any of the suggestions previously given can be utilized after children know how to use the tools or materials. These periods should encourage individuality, inventiveness, and resourcefulness.

Art appreciation activities * "looking walks" to find beauty of line, form, color, and textures in trees, buildings, hills, clouds, etc.

* collection of articles for a texture table.
* arrangement of flowers, displays, exhibits, or bulletin boards.
* care of personal belongings and of the classroom in an orderly way.
* enjoyment of examples of weaving, block printing, ceramics, sculpture, or printing.
* familiarity with reproductions of art works.

Grade five and Six

Manipulative activities Review as needed:

* crayon: drawing with side and point; crayon resist, crayon etching, broad stroke sketching and shading.
* powder paint: painting with brush, sponge, fingers, and spatter; for use on paper and cloth.
* paper: cutting in contour with single or several folds; tearing, fringing, curling, bending and slotting.
* chalk: drawing and shading with side and point, blending one color over another; for use on dry and wet surfaces.
* charcoal: drawing and shading (outline, broad stroke, and modeled).
* pencil: drawing in outline and contour.
* box water color: painting by free mixing, flat wash, graded wash; free brush drawing, blending, and shading; for use on wet and dry surfaces.
* clay: building forms by adding and pulling out parts; pinch, slab, and coil construction; different surface treatments.
* abstract use of color, line, shape, and texture while drawing, painting, modeling, and constructing.
* papier-mache: building forms over crushed paper, clay, or various types of armatures.
* cloth and yarn: cutting patterns, cutting and assembling; decorative stitches; various types of weaving.
* wood:sawing, hammering, drilling, sanding, assembling, and various ways of finishing.
* odds and ends: constructing two and three-dimensional forms, mobiles, etc.

Picture-making activities * Interpreting personal understanding gained from units of study designed for use in books, murals, wall hangings, strip movies, etc.:

"How our country began"
"How our everyday living depends upon natural resources"
"How the development of communication has changed ways of living"
"Where we live in relation to city, state, nation, or world"
"How we celebrate holidays"
"Sound", "Astronomy", and "Aviation"
"Heroes of our country"

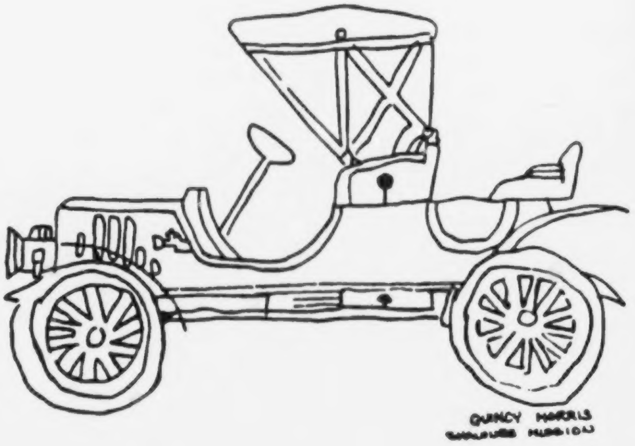
- paintings depicting personal experiences.
- illustrations of original rhymes, jingles, poems, experience, adventure, or imaginative stories for books (loose leaf, pop-up, accordion, or diorama types) or bulletin boards.
- greeting cards made with crayon, water color, cloth and yarn, block prints, etc.
- picture maps showing explorations, colonizations, resources, and location of places or events.
- action line, broad stroke, contour or modeled drawings of classmates, animals, landscapes, street scenes, events, etc. from direct observation.
- pictorial charts, diagrams, or labels to make reports, explanations, or messages more clear and vivid .
- pictorial time lines for different historical topics.
- visual interpretations of musical moods and themes, favorite books, and sports/games.

Design-making activities * planned units, borders, or all over patterns used on booklets, cards, place mats, wall panels, household articles, ceramics, or bulletin boards.
- abstract or non-objective composition.

Three-dimensional activities * clay models of people, animals, bowls, tiles, etc.
- cut-paper constructions for holiday needs.
- stick, finger, fist, or string puppets to be used in conversation, dramatization, or units of study.
- relief maps made of crushed paper (cloth dipped in thin plaster-of-paris) and papier-mache, or salt-and-flour dough, designed to portray land and water forms or resources.
- mobiles from wires, string, and light-weight materials to interpret motion, mood, forms and forces in nature, stories or poems, music, holidays, etc.
- wooden or paper carton models of types of communication, historical events, scientific inventions, etc.
- dioramas showing historical events or natural resources.
- gifts: decorated boxes for string, knitting, pencils, waste paper, handkerchiefs, ties, gloves, needles and thread, stationery and stamps; ceramic bowls, tiles, paper weights, dish gardens, pins, buttons, beads; woven belts, purses, mats; block printed or stenciled place mats or aprons; table favors or jewelry from scrap materials.

Independent work period or art center activities
- any of the suggestions previously given can be utilized after children know how to use the materials. These periods should encourage individuality, inventiveness, and resourcefulness.

Art appreciation activities * sketching trips to find beauty of line, forms, color, and texture in the environment.
- collections of articles with various textures and patterns.
- arrangement of flowers, displays, exhibits, or bulletin boards.
- care of personal belongings and the classroom in an orderly way.
- enjoyment of examples of weaving, block printing, ceramics, carving and painting.
- Familiarity with reproductions of historical and contemporary works of art.



A POSITION STATEMENT

Art Education For Special Education Students

In Kansas, exceptional students with tested abilities from identified gifted and talented to profoundly impaired may receive art instruction through three basic methods. These methods are: 1) mainstreaming, 2) adaptive classroom programs, and 3) a specialized state-wide integrated arts program. The term "mainstreaming" refers to the integration of exceptional children into regular classroom situations. Self-contained adaptive instruction is appropriate for learners whose mental, physical or emotional capabilities make it impossible to mainstream. A specialized state-wide integrated arts program, "Very Special Arts", is a nationally recognized arts enrichment program featuring an allied arts approach to learning for special students.

Comments following are in regard to the adaptive self-contained classroom curriculum.

The key to successful art education in a self-contained special education classroom is the teacher. The teacher's own positive belief in the creative potential of each student is essential. The teacher's acquired ability to assess student needs, diagnose and plan an adaptive program utilizing the four approaches toward learning through art, presented in this document, takes time and effort. An important advantage, which the regular special education classroom teacher has in accomplishing this task, is the personal knowledge of each child in a total curricular environment. This knowledge along with professional judgment is used to design and teach an adaptive course geared to developing appropriate art skills, knowledge, and especially to promote the unique expressive qualities of each learner.

In general, personal expression is the ultimate goal for art education. It should also be the ultimate goal for special populations. Such expressive qualities, as are drawn out in special students' artworks and projects, must be highly valued by the teacher. Beyond the conceptual understandings and manipulative benefits students receive through working with art materials, is the promotion of the exceptional child's self-esteem and self-confidence. The teacher who recognizes and encourages the students' authentic personal responses to life and learning is teaching a life lesson as well as an art lesson!

The following information may be helpful to teachers in preparing successful lessons for exceptional students. Special education personnel and art educators should work together in correlating IEP's with art objectives.

I. EMOTIONALLY DISTURBED

A. Working Habits of Students

1. Exhibit bizarre, unusual behaviors, often self-mutilating; short attention spans; excessive complaining about health; irrational fears; all criticism personal attack.
2. May have some speech and language problems; inability to maintain a conversation.
3. Mind may function in distorted manner; individual become emotionally and rationally detached or disassociated from reality.
4. Moves in stereo-typed physical motor patterns--rocking, whirling.
5. Displays loss of space-time orientation.

B. Characteristics of Artwork

1. Through language of symbol communicates – symbols help distinguish ED from the neurological handicaps and MR.
2. Typical developmental tasks of normal child in drawing circle, cross, rectangle provides reference for recognition of ED.
3. "If children are arrested emotionally with a basic life task unresolved, then they will continue to project their struggles through predominate forms or subjects which symbolize that level of conflict in early childhood." (see Uhlin, David for complete psychological interpretation of symbols.)
4. Emphasizes head, neglects body; face is the last bodily part lost, first rediscovered.
5. Often colors used symbolize emotional wounds.
6. Can become violent in drawings.

C. Special Teaching Methods

1. Considerations tend to be from purely psychological viewpoints.
2. Use any teaching method which helps child to express feelings.

D. Art Activities That Work Well

1. Drawing, painting--especially of "monsters" to show "bullies" in the world and release frustrations.
2. Finger painting.
3. Clay--pounding, squeezing.

II. AUDITORY HANDICAPS

A. Working Habits of the Students

1. Has difficulty orienting body in space and time.
2. Has some trouble discerning motion and form.
3. Lacks meaning in body reference.
4. Tends to suffer with strong emotions for which adequate communication is lacking.
5. Suffers from emotional detachments.

B. Characteristics of Artwork

1. Originality often appears in unique forms since the deaf child does not usually think with words.
2. Drawings and paintings often indicate feelings of isolation.
3. Head often drawn extra large.
4. Exhibits a less developed sense of rhythm.

C. Special Teaching Methods

1. Motivation is extremely difficult since verbal communication is often lacking. Use dramatization or actual participation in an experience with rapid opportunity for expression.
2. Use physical games to help interaction and identification with world of space and motion.
3. Help development of visual vocabulary for added communication.
4. Use visual demonstrations.
5. Use visual aids, being careful to avoid stereotyped expression.

D. Art Activities that Work Well

1. Use of all art materials.
2. Use of blackboard allows expression plus removal of all traces after.
3. Printmaking.
4. Materials suitable for pounding.
5. Vivid colors.
6. Drawing, painting, or modeling of family and interesting objects and identification with words and sounds.

III. GIFTED

A. Working Habits of Students

1. Prefers working at own speed at activities which interest them.
2. Happiest working by themselves in art, but do socialize well.

B. Characteristics of Artwork

1. Fluency of imagination and expression.
2. Intuitive quality of imagination.
3. Directness of expression.
4. Highly developed sensitivity in certain areas, especially with regard to movement and space.
5. High degree of self-identification with subject matter and medium.

C. Special Teaching Methods

1. Supply frequent opportunities for expression of magnitude and intensity.
2. Supply sufficient challenge.
3. Encourage students to produce art which leads to improved skill and greater insight.
4. Allow students to arrive at own decisions and solutions.
5. Avoid overzealous praise or direction of work.
6. Allow students to develop artistically at their own rate.
7. Genuine, outstanding work should be mounted, framed and hung in the classroom, offices, or living room.
8. Provide art clubs, visits to art galleries and museums, access to fine works of art or reproductions, and good art books.

D. Art Activities That Work Well

1. Specialized art activities, individualized projects and instruction.
2. Basic types of artwork such as still life, landscape, portraits and sculpture provide more challenge and satisfaction than weaving, paper sculpture. etc.
3. Traditional methods of sculpture such as clay or wood rather than modern methods such as wire or mobiles provide for more mastery of skills.
4. Linoleum block, solid screen printing especially with multi-colors, intricate designs.
5. Oils, after experience with many other types of paint.
6. Colored drawing inks, mixed media, charcoal, conte, etching, dry point.

IV. VISUALLY HANDICAPPED - BLIND

A. Working Habits of Students

1. Builds conception out of partial visual or tactual impressions.
2. In modeling, stands parallel or behind when working. Impressions do not reach the blind in mirror-like projection.

B. Characteristics of Artwork

1. Restricted vision and touch allows perception of objects in subsequent impressions, expresses unrelated parts then eventually integrates them into definite relationship between what is drawn and perceived.
2. Adheres to schematic representation quicker than average normal-sighted children.
3. Schemas less articulated.
4. Uses folding-over much more frequently.
5. Spatial concepts regard child as center, whole world is determined by self-centered attitude.

C. Special Teaching Methods

1. Needs oriented to classroom surroundings.
2. Needs clearly defined work space, a tray to keep track of materials is helpful.
3. Needs numerous and varied tactile experiences.
4. Motivation can be basically the same as for normal child in appropriate activities.
5. Music as part of motivation or work is very important and provides great satisfaction.

D. Art Activities That Work Well

1. Materials that can be molded or manipulated are excellent.
2. Use reliefs in which children can retrace hand and finger movements.
3. Clay, plasticene excellent for finished product plus gives great pleasure and satisfaction.
4. Sculpturing helps child work out emotional problems.

V. VISUALLY HANDICAPPED - PARTIALLY SIGHTED

A. Working Habits of Students

1. Extended work periods and activities requiring close concentration are fatiguing.
2. Displays poor motor coordination.
3. Takes visually impaired longer to complete tasks.
4. Displays different and more limited conception of real life situations--normal child may see a whole tree, VI child only the trunk.
5. May exhibit unusual behavior before or during activity that requires good vision.
6. Displays different levels of visual functioning depending on lighting, distance, motion, etc.

B. Characteristics of Artwork

1. Not unlike that of normal peers--signs of impairment may show in work depending on degree of loss and correctness.
2. See Section on Visually Handicapped - The Blind.

C. Special Teaching Methods

1. Should learn to use whatever vision available, degree of handicap depends on type of perceptual experience and age.
2. May confuse letters or directions, use of "safe" tools or equipment to normal children under proper instruction may be extremely dangerous to the visually impaired.
3. Use large muscle activity for development of muscle control.
4. Develop manual dexterity and tactile sensitivity.
5. For visually impaired who cannot see at distances, close, extremely detailed work is usually quite successful.

D. Art Activities That Work Well

1. Almost any material, except possibly paint, may be use successfully, with individual restrictions.
2. Encourage to visualize objects out of field of vision– trees, rubbing of bark, printing with leaves; body movement to study structure, etc.
3. Different textures of various materials provide satisfying tactile experiences yet do not require visual scrutinizing.
4. Textured surfaces, collage, "feeling" boxes, crayon on rough paper, clay modeling, finger painting.
5. If paint is used--large sheets of paper, bright paints, large brushes.

VI. MENTALLY RETARDED

A. Working Habits of Students

1. Slower manipulation of materials--do not explore fully.
2. Finds security in original medium--does not like to branch out.
3. Possesses physical coordination superior to peers of same MA, masters drawing skills more readily.
4. Increasing attention span with CA and MA increases.
5. Need to practice what is learned if retention is to occur.
6. Has trouble transferring learning from one situation to another.
7. Does better when learning tasks are concrete and straight forward, rather than abstract.
8. Has trouble determining best solution to a problem.
9. Observation is less acute.

B. Characteristics of Artwork

1. Has ability to understand and use art elements as shape, texture, color.
2. MA evidence through form development, rarely pass beyond schematic stage.
3. Tends toward repetition, hinders new exploration.
4. Pronounced distortion in symbols.
5. Details added to symbols do not show uniform development.
6. Often uses artificial notation to clarify.
7. Very limited use of linear perspective, overlapping, x-ray, series.
8. Fails to achieve unity--monotonous rhythms, no center of interest.
9. Has most success in use of color, but only standard hues.
10. Line used successfully, surprising attention to detail.

C. Special Teaching Methods

1. Basic approach through haptic perceptual means and through physical and emotional methods typically employed with young children.
2. Experiences in perceptual activity and aesthetic sensitivity helps in distinguishing between subtly related colors and shapes of specific hues.
3. Painful experiences excellent opportunity for verbal motivation of a drawing--sensitizes rich bodily concept.
4. Any form of competition should be discouraged, art for personal development.
5. Should not receive marks or grades.
6. Work should be displayed.

D. Art Activities That Work Well

1. Large motor games--experience form in space by moving own body through space, idea of self-gained by interacting with other things and people in environment.
2. Visual perception develops from motor activity.
3. Should be given opportunity to contribute in a social context with group. Puppets-stick, string usually beyond ability. Murals--each individual doing own section.
4. Sensitivity to material characteristics good for fine manipulative skills--sandcasting, collage, very simple weaving, jewelry.
5. Use of heavy black crayon excellent.
6. Objects suspended from ceiling good.

VII. ORTHOPEDIC HANDICAPS

A. Working Habits of Students

1. Have same intellectual capacity as "normal" students, but handicaps present a distortion of experiences to the mind.
2. Emotional disturbances often develops.
3. Are more withdrawing, timid, and self-conscious than non-handicapped.
4. Degree of acceptance is often determined by the degree of acceptance or rejection to impairment.

B. Characteristics of Artwork

1. Displays consistent, continuous exaggeration, omission, distortion of body part which usually points to defect or abnormality of that body part.
2. Will project irregularity of body part in self-image without motivation.

C. Special Teaching Methods

1. Individual teaching methods are very specialized and reflect the needs of each child. Some physically impaired students must have very select, manipulative tools while others use all standardized tools and processes like normal children.

D. Art Activities That Work Well

1. Use easily manipulated media and that media which assures satisfactory results.
2. Painting and drawing are usually excellent.
3. Felt tip pens--strong line with little pressure.
4. Soft lead pencils, ball point give more detail.
5. Clay modeling.
6. Aluminum wire sculpture.
7. Wood, stone carving--good for children with muscle control, poor for those with poor coordinations.

VIII. NEUROLOGICAL HANDICAPS

A. Working Habits of Students

1. Perceptually handicapped.
2. Displays inability to organize perceptual field into good "gestalt" configuration.
3. Motor incoordination.
4. Poor motion perception.

B. Characteristics of Artwork

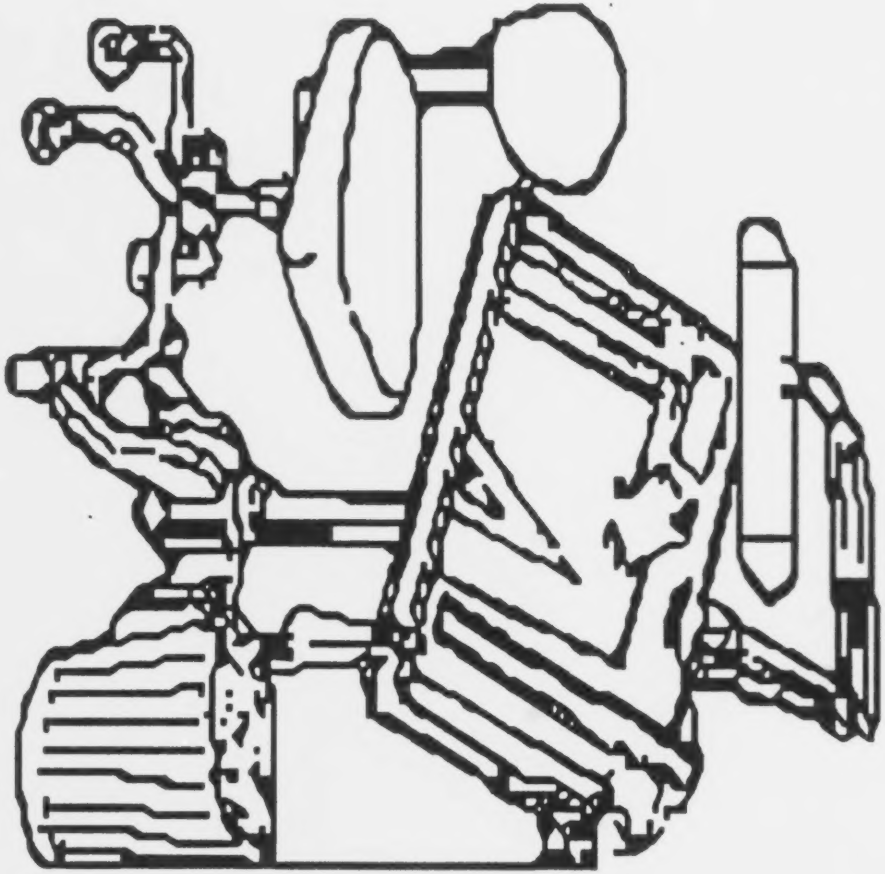
1. Main clue--projected body-image.
2. Asymmetry in projected body-image.
3. Distortion and rotation of form.
4. Redrawing and erasing, (persevering)
5. Weak synthesis of parts.
6. Heavy line pressure.
7. Erratic line production.
8. Fragmented rambling.
9. Poor closure of shapes.

C. Special Teaching Methods

1. Two-dimensional art activities very difficult because of perceptual problems.
2. Materials should be basically surface oriented.
3. Use motor games which provide greater sensitivity to own body mass, weight, and positioning.

D. Art Activities That Work Well

1. White drawing or painting material on dark surface works exceptionally well (reversing object and ground materials dramatically improves perceptual experiencing).
2. Large sized materials.
3. Crayon etching.
4. Materials of tactual character.
5. Collage, especially with white objects.
6. Salt-flour mixture made dark for mosaics.



Middle School

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SEVENTH AND EIGHTH GRADE ART

INTRODUCTION

The development of an awareness of art in society, our artistic heritage and knowledge of the creative process are major goals of this overview. Typically, seventh and eighth grade art students possess an abundance of energy, curiosity, awakening self-awareness and resourcefulness. The goal of art teachers then should be to guide, encourage, and stimulate adolescents to genuine enthusiastic responses to art, direct understanding of art precepts, and prepare students to integrate art into total life experiences.

Seventh and Eighth Grade Instructional Objectives

I. Students will participate in art experiences which are intended to facilitate understanding of the elements and principles of design and encourage growth in observation skills.

A. Students will demonstrate an understanding of the elements of design.

1. Line
   The students will:
   a. Use line to interpret directional movement and develop a sensitivity to line direction. (vertical, horizontal, diagonal)
   b. Develop sensitivity to line in direction - diagonal, parallel, repeated, pattern, and interlocking.
   c. Use line to create and show shape, depth, volume, texture, light and dark values and detail.
   d. Explore the use of expressive line to create moods, feelings, or emotions.
   e. Explore and use line to convey personal movement and capture action or a changing scene.
   f. Discuss and identify emotional and symbolic qualities of line - continuous/broken, quiet/exciting, strong/weak, active/passive.

2. Shape
   The students will:
   a. Identify shapes which are related, noticing similarities or differences and/or symbolic meanings.
   b. Discriminate between free forms - amorphic and geometric shapes; objective and non-objective shapes.
   c. Demonstrate an understanding of how shapes may be grouped together to create complex shapes or patterns and heighten interest by overlapping.
   d. Transfer a knowledge of shapes, positive and negative, into three-dimensional forms.

3. Space
   The students will:
   a. Recognize how illusion of depth may be created on a two-dimensional surface through the use of size, placement, surface lines, diminishing detail, shading, foreshortening, and one point/two point linear perspective.
   b. Identify positive and negative space.
   c. Recognize a need to consider all space in a given arrangement; interior or exterior, positive or negative.
   d. Recognize difference in linear and aerial perspective.

4. Texture
   The students will:
   a. Discriminate between visual and tactile textures.

b. Be able to observe three-dimensional texture and translate it to a two-dimensional surface through the use of line, dots, dashes, etc., and demonstrate the use of hard and soft line to show texture.
c. Demonstrate understanding of the use of texture in conveying emotion.
d. Create the use of texture in a three-dimensional art form.
e. Identify a variety of textures in the world around us.
f. Verbally respond and describe textures in everyday objects and surroundings.

5. Form
The students will:
a. Name and identify basic geometric forms - cube, sphere, cone, pyramid and cylinder.
b. Demonstrate recognition of two-dimensional shapes which underline three-dimensional forms and realize the relationship of form to function.
c. Demonstrate an understanding of the use of light to define form.
d. Recognize and understand how surface lines, methods of shading and creating value may be used to indicate volume on a two-dimensional surface.

6. Color
The students will:
a. Demonstrate knowledge of three basic properties of color - hue, value, and intensity.
b. Define properties of three different color schemes - complementary, analogous, and monochromatic.
c. Demonstrate an understanding of color mixing and knowledge of the terms - primary, secondary, and intermediate.
d. Identify warm and cool colors and explain their associations.
e. Define and differentiate between opaque and transparent colors.
f. Demonstrate an understanding of the use of color and color values to convey moods, create emphasis or express emotion.
g. Observe color in nature and use color in advertising, clothing, interior design and architecture.
h. Recognize advancing and receding colors.
i. Develop an understanding of the symbolic use of color.

7. Value
The students will:
a. Demonstrate an understanding that value may be used to show volume or depth.
b. Recognize that value may create contrast.
c. Demonstrate an understanding of how value may be created by using different techniques.
d. Recognize varying degrees of light to dark values of a color; degrees of black to white in gray.

B. Students will demonstrate understanding of the principles of design.

1. Balance
The students will:
a. Recognize the use of formal and informal compositional balance in both objective and non-objective art work.
b. Recognize and use horizontal, vertical, and radial balance.
c. Compare and contrast works of art with different kinds of balance.
d. Observe balance of functional design in architecture, interior design, ceramics, etc.

2. Contrast
   The students will:
   a. Demonstrate an understanding that contrast may be observed between color, form, shape, line, values, space, and textures.
   b. Observe and understand that use of contrast heightens interests and can create a center of interest.
   c. Identify high and low contrast in works of art and photography.

3. Repetition
   The students will:
   a. Demonstrate an understanding of how repeating shapes or lines may create patterns.
   b. Demonstrate how repetition of color, line, shape, etc., helps to create unity in a work of art.
   c. Observe repetition in nature and translate it into art forms.
   d. Develop a border design through repeating shapes, lines, colors, etc.

4. Emphasis
   The students will:
   a. Demonstrate knowledge that any design element may be used to create emphasis.
   b. Demonstrate an understanding of the similarity of emphasis, center of interest, and dominance and their resulting importance in a work of art.
   c. Recognize and demonstrate how position within a composition creates emphasis.
   d. Explore expressive content as emphasis.

5. Movement
   The students will:
   a. Demonstrate an understanding of how any of the design elements may produce movement.
   b. Demonstrate how the eye travels through artwork.
   c. Recognize types of artistic composition, triangular, diagonal, etc., that help viewers' eyes move through the composition.

6. Variety
   The students will:
   a. Demonstrate the use of variety to prevent monotony.
   b. Demonstrate a variety of outlooks as a solution to a design problem.
   c. Explore varieties found in nature and artificial objects (e.g. texture of pebbles and shapes of chairs) and translate them into art.
   d. Demonstrate ways to modify a design to produce variety - changes in size, shape, line, color, or texture.

7. Unity
   The students will:
   a. Understand how the relationship of the elements of design are used to produce a feeling of wholeness or completeness (unity).
   b. Demonstrate an understanding of how unity in a design produces harmony.
   c. Arrange art elements for a unified predetermined effect, using color and/or line to create a distinctive mood.

C. Students will demonstrate growth in perceptual skills and observation.

1. Perceptual Skills

The students will:

- a. Identify differences between a painting, an original print and a reproduction.
- b. Demonstrate an understanding of the concept of proportion in drawing from realistic objects.
- c. Distinguish between functional and decorative designs.
- d. Demonstrate a heightened ability to plan a project through to completion and recognize drawing as a tool in planning, organizing, and analyzing.
- e. Demonstrate the ability to select materials, tools, and designs in relation to their purpose.
- f. Demonstrate ability to accurately read and measure with a ruler.
- g. Indicate change of viewpoint through change in shape.
- h. Demonstrate ability to distinguish between a conceptual figure and a realistic one.
- i. Use simple perspective systems to illustrate depth.
- j. Develop ability to work from subject and from memory.

2. Observation Skills

The students will:

- a. Show increased awareness of natural structures by sketching out-of-doors.
- b. Produce designs inspired by nature or music.
- c. Recognize geometric and amorphic shapes within the environment.
- d. Recognize the difference between a sketch and a finished product.
- e. Recognize differences in nonobjective and objective artwork.
- f. Develop ability to evaluate one's individual work.
- g. Recognize different subjects. (e.g. portrait, landscape, seascape, still-life)
- h. Distinguish between a foreground, middleground, and background in a picture.
- i. Demonstrate the ability to use visual thinking to see sequence.
- j. Demonstrate the ability to see similarities and differences in objects.
- k. Observe and draw complex details in familiar objects.
- l. Observe proportions in the human figure and face and demonstrate the ability to reproduce proportional figure and portrait drawings.

II. Through a wide range of art activities, students will experience working with and demonstrate knowledge of a variety of media and techniques. The art activities and media which follow are merely suggestions for providing a program of breadth as well as depth at the seventh and eighth grade levels.

A. Drawing
   1. Pencil
   2. Pen and Ink
   3. Charcoal
   4. Pastel
   5. Markers

B. Painting
   1. Tempera
   2. Watercolor
   3. Mixed-media collage

C. Ceramics
   1. Handbuilt - coil, pinch, slab, combination
   2. Sculpture - relief, poured, formed

D. Fiber
   1. Macramé
   2. Weaving
   3. Basketry
   4. Batik
   5. Leather
   6. Spinning
   7. Stitchery

E. Sculpture
   1. Plaster
   2. Wire
   3. Wood
   4. Metal

F. Printmaking
   1. Linoleum - relief processes
   2. Seriograph
   3. Collagraph
   4. Stamp

G. Jewelry
   1. Wood
   2. Metal
   3. Ceramic

H. Photography

I. Computer Graphics

J. Creativity

III. Students will demonstrate understanding of the many contributions visual arts make to our culture.

A. Students will demonstrate understanding of our historic heritage.

The students will:
   a. Name major art periods (cave art, impressionism, etc.) and identify work and/or artists from different historical periods.
   b. Give an approximate date for an artistic period or style.
   c. Demonstrate knowledge of artwork from other cultures (South American, Indian, African, etc.) and identify representational art objects.
   d. Recognize integration of the arts into the total school curriculum.
   e. Develop positive attitudes toward art of other cultures.
   f. Develop skills of critical analysis, comparing works of art using appropriate art terms and verbalizing an aesthetic response.
   g. Learn to identify and use resource material for art history and appreciation.

B. Students will demonstrate awareness of how art affects our society and the environment.

The students will:
   a. Understand implications of visual communications, international language, and universal themes.

b. Understand the use of symbols within our society.
c. Recognize art as a means of recording ideas, feelings, and events.
d. Understand the value of visual notations in reading.
e. Develop awareness of art's role in a technological age through television, holographs, and computer graphics.
f. Understand ways art may influence planning of space within the environment.
g. Evaluate the relationship of advertising and product design (television, graphics, automobiles) to the environment, or to society.
h. Understand that the visual arts are vehicles for communication.
i. Compare social and cultural values in our society with those of another culture by looking at the elements and principles of design represented in an art object.

C. Students will demonstrate skills of critical analysis.

The students will:
a. Develop understanding of design vocabulary to discuss artwork of the past and present.
b. Demonstrate ability to compare and contrast two pieces of art.
c. Identify the purpose for art work.
    1. Social comment
    2. Formal elements of art
    3. Narrative
    4. Fantasy
    5. Subconscious images

IV. Students will gain awareness of the role art plays in individuals' personal thoughts, growth, and environment.

A. Students will recognize and understand how art is part of daily life.

The students will:
a. Demonstrate knowledge of art related careers.
b. Recognize art activities as worthwhile leisure activities.
c. Identify objects in the environment which were conceptualized by a designer.
d. Understand how art principles of design might be used to organize space more effectively, alleviating crowded, or congested areas in the environment.
e. Consider how a person's clothing communicates values, cultural roles, and sense of design.
f. Distinguish between graphic art and fine art.

B. Students will demonstrate an appreciation of original thinking and creativity.

The students will:
a. Appreciate original thought as well as product.
b. Recognize art as a diversified means of self- expression and communication.
c. Demonstrate willingness to take risks with ideas and courage to risk failure.
d. Appreciate and respect ideas of others.
e. Appreciate original work more highly than traced, or copied work.
f. Recognize the need for creative problem-solving, brainstorming, incubation, flexibility, and adaptation within today's society as well as planning for the future.
g. Understand creativity as restructuring, re-using, and adapting, as well as producing and extending.
h. Develop tolerance for diversity of ideas and artistic style.
i. Discuss artists' roles in today's society.

C. Students will display growth in personal character and group interaction.

The students will:

a. Develop pride and self-satisfaction from beginning and completing a task.
b. Demonstrate curiosity, eagerness, and imagination.
c. Display tolerance for a variety of artistic attitudes.
d. Display tolerance for ambiguity in problem-solving.
e. Strive for quality in craftsmanship, proper care for materials, and respect for and adherence to safety regulations.

D. Students will participate in classroom activities and responsibilities.

E. Students will value art products as expressions of unique viewpoints and recognize/ support individuality.

V. Students will develop perceptual skills for basic learning to facilitate aesthetic evaluation artistic decision-making.

A. Students will examine and respond to visual phenomena, including popular and fine arts, natural objects, and commercial forms.

The students will:

a. Employ a variety of forms of art as models for study.
b. Include a selection of material that is relevant to the majority of the viewer group.
c. Structure content from the familiar to the unfamiliar.

B. Students will develop perceptual skills as a basis for decision-making and aesthetic evaluating. A possible tool for enhancing aesthetic perception might be H.S. Broudy's Aesthetic Scanning.

The students will:

a. Observe the sensory properties of a work of art through design elements.
b. Respond to the formal properties through the use of the principles of design.
c. Identify the technical properties by noting how the work was created.
d. Respond to the expressive qualities of art.

The following lesson plans serve two purposes. First, they demonstrate how middle level content in this section is shaped into a practical format for classroom use. Second, they stress the value of sequential learning. The repetitive food theme illustrates how students can gain sequential experience through subject matter. This attention builds confidence and experience as students explore media, processes, and styles of art.

ART APPROACH: PRINTMAKING--GRADE 7
Sample Lesson: Collagraph "Still Life"

CONCEPTS

1. A collagraph print can be created by using texture, pattern, contrast and shape.

OBJECTIVES

The students will...

1. Identify a collagraph print as a type of relief print.
2. Understand the difference between implied and real texture.
3. Recognize and manipulate both negative and positive shapes.
4. Develop the technical skills necessary to produce a collagraph print.
5. See and respond to artists' methods of treating texture in their work, both painting and printmaking.
6. Design a collagraph print with consideration for the proportions of the subject and an emphasis on contrasting patterns.
7. Recognize the similarity in the texture prints to the repeated lines in the previous lesson.

VOCABULARY

Collagraph - Shape - Negative - Positive - Texture - Real Texture - Implied Texture - Proportion - Contrast - Pattern - Relief - Plate - Press - Ink - Dauber - Print - Proof - Edition

SUPPLIES/TOOLS/EQUIPMENT

Cardboard - polymer medium - found textures - glue - scissors - water base ink - daubers - blotters - ink slabs - printing paper - printing press - drying rack

SUGGESTED TEACHER ACTIVITIES

FOCUS OR MOTIVATION:

Bulletin board - examples of collagraph prints, large color posters of food, large reproductions of artists' still lifes of food.

Still life - fresh fruit and vegetables, food magazines, art books.

INSTRUCTIONAL:

1. Discussion on texture
2. Model drawing of patterns using line.
3. Discussion of positive and negative shape.
4. View filmstrip and discuss slides using aesthetic scanning.
5. Demonstrate how to make a plate.
6. Demonstrate how to make a print.

HELPFUL HINTS:

Make daubers from rolled paper towels.

Use old linoleum for ink slab. Other print surfaces to try - fabric, brown butcher paper, handmade paper.

Use Feldman's model of Varieties of Visual Experience.

STUDENT ACTIVITIES

1. Tactile experience of surfaces.
2. Three texture drawings using line to create pattern.
3. Draw negative and positive shapes.
4. View filmstrip and participate in discussion of slides using aesthetic scanning.
5. Bring and identify texture samples.
6. Make a plate.
7. Make prints.
8. Participate in oral critique using aesthetic scanning.
9. Write a self-evaluation.

RESOURCES	EVALUATION	ALTERNATIVE/ENRICHMENT ACTIVITIES
Film strip - *Collagraph Prints* *Educational Dimensions* Art Books - *Mainstreams of Modern Art* - Canaday *Printmaking Today* - Heller	1. Oral critique using aesthetic scanning 2. Student self-evaluation - written	Filmstrip

ART APPROACH:SCULPTURE--GRADE 8
Sample Lesson: Ceramics "Pop Art"

CONCEPTS

1. A ceramic Pop Art sculpture of a favorite food item can be made by using texture, form and realism.

OBJECTIVES

The students will...

1. Be familiar with ceramic terms.
2. Demonstrate some technical skill for ceramic sculpture.
3. Recognize Pop Art as an art movement.
4. Utilize previously learned techniques of pattern and texture in the current project.
5. Create a monumental food item having balance and unity.

VOCABULARY

Ceramic - Bisque - Greenware - Glaze - Wedge Scraffito - Balance - Unity - Texture - Pattern - Form - Three-dimensional - Kiln - Fire - Pop Art

SUPPLIES/TOOLS/EQUIPMENT

Clay - clay slip - plaster bats - plastic bags - wedging boards - clay tools - kiln - glazes

SUGGESTED TEACHER ACTIVITIES

FOCUS OR MOTIVATION:

A field trip to an art gallery or museum to view Pop Art. A side trip to a deli to investigate favorite foods. Large color posters in the room of various ready to eat goodies. A film on Claes Oldenburg. Food magazines - Reproductions of Pop Art.

INSTRUCTIONAL:

1. Visit an art gallery and deli for food experiences.
2. View Pop Art film and study reproductions.
3. Lead discussion of reproductions using aesthetic scanning or Feldman's Critical Model.
4. Demonstrate wedging, modeling, forming, and adding textural surfaces to clay.
5. Demonstrate glazing techniques.
6. Display work.

HELPFUL HINTS:

Alternative food experiences - bring food from home.

Butter tubs used for storing slips.

STUDENT ACTIVITIES

1. Attend field trip to art gallery and deli for food experience.
2. Participate in discussion and oral critique of reproductions.
3. Create a ceramic sculpture of a favorite food.
4. View Pop Art reproductions for color ideas.
5. Glaze work.
6. Display work in a public area.
7. Participate in an oral critique.

RESOURCES	EVALUATION	ALTERNATIVE/ENRICHMENT ACTIVITIES
Art books - *Claes Oldenburg: Large Scale Projects* 1977-80, Van Bruggen/ Oldenburg *Pop Art Redefined* by Russell and Gablik - *Roy Lichtenstein* by -Waldman - *Made in U.S.A.* Pop Art Reproductions - *Ice Cream Soda* by Roy Lichtenstein - *Campbell's Soup* by Andy Warhol - *Still Life No. 54* by Tom Wesselmann	Oral critique by students Teacher's written evaluation of individual pieces	Show examples of students' works.

JUNIOR HIGH/MIDDLE LEVEL/7TH AND 8TH GRADES
CONTENT - DRAWING

Sample Unit

This unit is basic to the understanding of line, shape, and depth.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Line is a basis for visual and creative expression.	Define the term line and give examples of different line types.	Utilize a variety of tools/media and produce a number of line types; thick, thin, curved, etc.
Line quality may be used expressively to suggest an emotion.	Identify the types of line utilized to communicate emotions.	Communicate a given theme using line and specific materials.
Line may be used to convey movement or gesture. or gesture.	Identify movement in an artwork produced by line and define gesture drawing.	Using a model in a variety of positions, identify and produce gesture drawings which express movement.
Line may be used expressively to describe shape. describe shape.	Define a contour drawing and produce an expressive contour drawing. an expressive contour drawing.	Viewing still life objects, create a blind contour, then a contour line drawing.
Proportion in drawing shapes indicates relationship.	Note proportions of objects when drawing.	Observe size relationships in contour line drawings.
Line may be used to create shape.	Identify geometric or natural shapes.	Create a design using overlapping shapes.
Texture may be visual or tactile.	Create visual texture through drawing.	Study textures of natural objects both rough and smooth and use line to draw textures of both. Produce rubbings from a variety of objects.
Value may be used to create volume or depth in drawing.	Explore various media and methods of producing value creating three-dimensional form on a two-dimensional surface.	Draw real or imagined objects utilizing value to create volume or space in a drawing.
Line may be used to create value.	Use line to indicate value - i.e. cross-hatching and stipple.	Utilize a stipple line to indicate shape, value, and texture.
Perspective or depth in a drawing may be created in several different ways.	Create a sense of depth in a drawing through general rules of perspective.	Create an illusion of depth by using linear perspective in the rendering of real or imagined space.
The illusion of space may be created through drawing techniques.	Achieve depth in a composition through drawing, and use of ***Seven Ways to Show Perspective.***	Produce a surrealistic landscape which denotes a sense of space.
Value may be utilized to create depth.	Use shading techniques to create depth in drawing.	Explore methods and media for creating values in drawing.

JUNIOR HIGH/MIDDLE LEVEL/7TH AND 8TH GRADES
CONTENT - PAINTING (Transparent and Opaque)

Sample Unit

Basic instruction in painting includes color theory, color mixing and painting techniques used through the ages. Further exploration might include variations, such as collage, and focus on compositions.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
An understanding of color mixing and color theory is necessary to both transparent and opaque works of art.	Demonstrate use of primary colors to mix the secondary and tertiary colors.	Design and construct a color wheel.
Color schemes may relate to our emotions.	Demonstrate mixing color values (tints and shades) and intensities of color.	Design advertising or packaging using appropriate color schemes. Before painting, make thumbnail sketches of the composition.
	Discuss and think about the emotional impact of color in works of art, textiles, advertising and the environment.	
Color schemes may limit the artist's palette; creating a sense of unity in design.	Incorporate selected color schemes in painting, such as monochromatic, complementary, analogous and triad.	Create a monochromatic painting. Translate a realistic color scheme into an analogous or triad scheme.
	Recognize differences in warm and cool colors.	
Color may be used to create a sense of space in that some colors advance and some colors recede.	Plan a composition that will demonstrate knowledge of observing objects, as well as using the elements and principles of design.	Paint from direct observation, emphasizing depth and volume.
Drawing may be a basis for painting.	Before painting, make thumbnail sketches of the composition.	
The elements and principles of design are fundamental to painting.	Recognize the development of collage and mixed media as art forms in contemporary art and the impact they have made on the viewer.	Create a collage based on Picasso's **Three Musicians.**
Painting is not always two-dimensional. Collage and mixed media are often combined with painting in contemporary art.		
Through the ages, painting has taken many different forms and utilized a variety of media.	View slides, reproductions, and original works. Develop understanding of our artistic heritage and how it relates to our culture.	View and critique original works of art.

JUNIOR HIGH/MIDDLE LEVEL/7TH AND 8TH GRADES
CONTENT - CERAMICS

Sample Unit

This ceramic unit introduces the basic handbuilding processes of coil, pinch, and slab. The design elements of form and texture are emphasized as students learn the properties of clay.

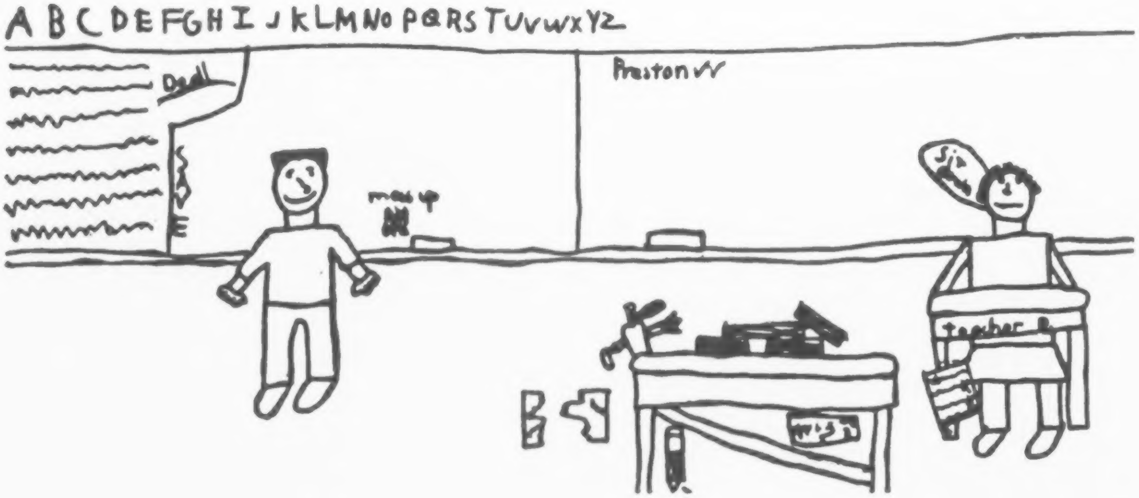
CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Clay goes through physical and chemical changes as it is shaped and made into pottery or sculpture.	Identify greenware, bisqueware, and glazeware and demonstrate the properties of clay at each of the above stages.	View and discuss *Discovering Pottery*, a film which deals with the history of ceramics and covers the processes of wedging, building, and firing. Divide students into groups of three or four and give each group a sample of greenware, bisqueware, and glazeware. Have students compile a list of qualities for each sample.
Clay and ceramics have a vocabulary of terms and processes.	Define and explain ceramic terms and processes.	Distribute vocabulary handout sheets and/or have students make a vocabulary notebook.
Ceramics are three-dimensional forms which may be functional or nonfunctional.	Demonstrate ability to design a three-dimensional ceramic form with attention to elements and principles of design and function.	Design and construct a ceramic pot of at least eight inches tall using handbuilt methods.
The coil, pinch and slab methods of construction are basic processes of handbuilding ceramics.	Recognize and construct ceramic forms using pinch, coil, and slab methods.	Design and construct pinch and coil-polished pottery, pitchers, slab-wrapped containers, rectangular chests or lanterns, and press molds and textures.
Sculpture may be formed from ceramics.	Construct a sculpture using any of the handbuilding methods.	Design and construct sculpture of food, object, or person.

JUNIOR HIGH/MIDDLE LEVEL/7TH AND 8TH GRADES
CONTENT - FIBERS

Sample Unit

Experience with fiber arts presents students with an opportunity to study fabric construction, embellishment and basketmaking while reinforcing the elements of design and developing cultural awareness.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Color, texture, line, and form are basic to fiber arts.	Demonstrate the ability to design a fiber work focusing on elements of design.	Design and weave a drawstring pouch on a cardboard loom that focuses on particular elements of design.
Stitchery is an ancient method of embellishing fabrics.	Demonstrate knowledge of stitchery and applequé techniques.	Design and construct a burlap wallhanging. Use basic stitches and appliqued fabric shapes to create a design.
Batik and tie-dye are methods of fabric decoration.	Creatively explore the possibilities of batik and tie-dye.	Make a series of samplers from 6" X 6" fabric pieces. Experiment with variations of batik and tie-dye techniques. Choose an idea and create an original T-Shirt design.
Coil baskets are a reflection of American Indian culture.	Identify characteristics and construction methods unique to coil baskets.	Use traditional, natural, or manmade materials to create a coil basket.



JUNIOR HIGH/MIDDLE LEVEL/7TH AND 8TH GRADES
CONTENT - DESIGN

The study of the five basic elements of design: Line, Shape, Space, Texture, and Color and Value will be the basis for this unit.

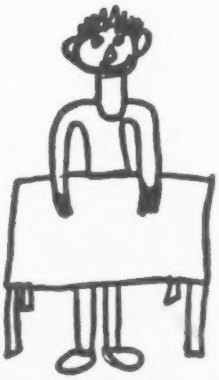
CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
The elements of design are line, shape, space, texture, color, and value.	Demonstrate an understanding of the five elements of design through individual studies of each.	Complete the following activities with each single design element for a complete study of each.
The elements of design are used in all art forms and nature.	Identify the elements as they are perceived in natural forms.	1. Hand-out sheet of basic information including: a. Definition of the element. b. Kinds or types. c. Ways of using the element in design, drawing, etc. d. Where we find the element in nature. e. How light effects the element. 2. Lecture by the instructor on the element of design with reference to the hand-out sheet. 3. Showing of related films or filmstrips. 4. Examples in magazines and periodicals. 5. Project work. a. Project will directly relate to the element being studied. b. Project will illustrate use of the element.
Color theory is both scientific and artistic.	Demonstrate knowledge of the scientific and artistic theory of color.	Observe the rainbow colors deflected from a prism.
Texture is both visual and tactile.	Demonstrate further development of the visual and tactile senses.	Feel a smooth/rough texture of the surface of a reproduction.

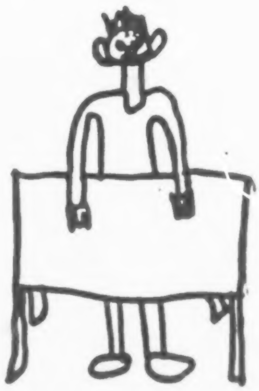
JUNIOR HIGH/MIDDLE LEVEL/7TH AND 8TH GRADES
CONTENT - SCULPTURE

Sample Unit

Sculpture is a three-dimensional art form which may be used by the artist to make a statement or express an emotion.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Sculpture is a three-dimensional art form. Sculpture may be viewed from any position.	Demonstrate the translation of two-dimensional lines and shapes into a three-dimensional drawing.	Plan and draw a sculpture from various viewpoints.
Three - dimensional form is often defined by light.	Recognize the play of light and shadows in sculptural forms. Recognize the work of artists who utilize shadows, i.e. Henry Moore and Barbara Hepworth.	Carve a plaster sculpture emphasizing positive and negative shapes.
Sculptures are made of a variety of materials.	Communicate an idea or a relationship through the use of an unusual or uncommon material.	Develop a theme and title for a sculpture using found objects.
Sculpture may be used to make a statement about our society.	Observe and interpret sculptural works that make a social or environmental comment. Identify several styles of sculpture.	Create a favorite junk food sculpture, in Pop Art Style, using papier maché.
Elements and principles of design are employed in the creation of sculpture.	Discuss various works of sculpture and the elements of design that are emphasized in each.	Use given materials to create a tactile sculpture. Use wire to create a three-dimensional linear form.
Manipulation, addition, subtraction, and substitution are basic sculptural methods.	View a variety of sculptures and identify which processes were used in each work: manipulation, addition, subtraction or substitution.	Design and construct a mobile with a wire armature, transform a two-dimensional image into a three-dimensional image using successive layers of cardboard shapes to create form, and carve a bas relief from wood or plaster.





JUNIOR HIGH/MIDDLE LEVEL/7TH AND 8TH GRADES
CONTENT - PRINTMAKING

Sample Unit

This unit enables the students to identify and experiment with a variety of printing processes while recognizing their historical contributions to communication.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Historically, printmaking has made valuable contributions to our system of communication.	Demonstrate an understanding of how printmaking has contributed to communication.	Use reproductions and slides to demonstrate awareness of how artists have communicated ideas.
Printmaking processes, using values and patterns, can be created with textured surfaces.	Identify printmaking processes such as relief, intaglio, planographic, and silkscreen.	Select and discuss various types of printmaking processes.
	Recognize textural surfaces as a means of creating patterns and values.	Choose textural surfaces, create patterns and values on a plate.
Relief, intaglio, planographic, and stencil are printmaking techniques.	Develop knowledge of printmaking techniques.	Explore these techniques: Relief (woodcut, linoleum, plaster, carved illustration board). Stencil (silkscreen). Intaglio (plaster etch, dry point, linoleum etch). Planograph (lithosketch, monoprint).
		Define terms related to each printmaking process.
Each printmaking process has vocabulary, tools, and safety procedures.	Identify tools, material, and equipment required for each process.	Demonstrate safety procedures.
	Learn safety procedures relating to each method of printmaking.	

JUNIOR HIGH/MIDDLE LEVEL/7TH AND 8TH GRADES
CONTENT - JEWELRY

Sample Unit

Construct jewelry using nontraditional materials.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Nontraditional materials provide unusual effects for functional jewelry.	Create a functional piece of jewelry using nontraditional materials.	Create a pin or pendant utilizing a paper stone.
Looking at jewelry from other times and cultures may provide ideas for contemporary jewelry.	Identify jewelry materials from other cultures/times and design contemporary jewelry from found objects.	Produce functional jewelry from the following: bone, wire, paper, wood, and lamination.
Elements and principles of design are basic to jewelry design.	Demonstrate a knowledge of elements and principles of design by designing jewelry from found objects.	Create soft jewelry using the following materials and techniques. Beads Wood Bones Nails Thread Feathers
	Demonstrate ability to form material into a desired shape and function.	Enameling on scrap pieces of copper. Shaping and texturizing scrap metals.
Specific construction techniques are necessary for jewelry construction.	Demonstrate ability to identify jewelry, tools, processes, and tool usage.	View and discuss magazines, slides, films, books, etc. of ancient and contemporary jewelry.
Care and respect for materials in production of jewelry, personal organization of supplies and safety are important factors in jewelry production.	Demonstrate ability to clean and store equipment and supplies. Follow directions for safe use of tools and equipment.	

JUNIOR HIGH/MIDDLE LEVEL/7TH AND 8TH GRADES
CONTENT - PHOTOGRAPHY

Sample Unit

Beginning photography introduces students to the history of photography, criticism, functions of the camera and techniques for developing film and prints.

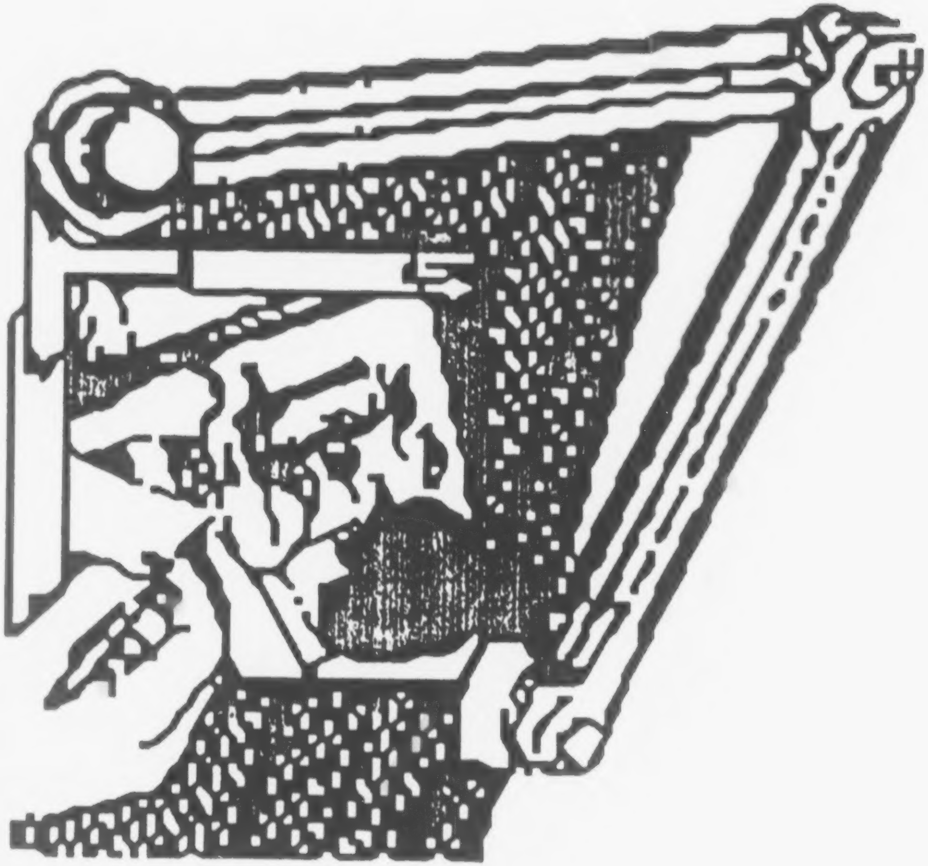
CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
The pin hole camera demonstrates the basic image-making process.	Learn basic concepts of how a camera works and how negatives are created.	Make a pin hole camera and develop the results.
The photographic process of light sensitive materials is basic to the study of photography.	Recognize that positive and negative relationships occur by exploring negative unblocked areas of light sensitive materials to light.	Create both a negative and positive photograph.
	Demonstrate awareness of basic photographic processes such as: light sensitive materials turn dark when exposed to light.	Process a film negative correctly.
Correct film development is necessary to achieve a good negative.	Identify the chemicals used in black and white film processing.	Develop a roll of black and white film.
	Describe the effects of over, under, and normal film development.	Make a contact print from a negative.
A test strip helps ease problems with paper development.	Demonstrate understanding of exposure times for printing.	Produce a test strip for an enlargement by using negatives that have balanced exposure.
Proper processing of photographic materials is needed to achieve good prints.	Demonstrate ability to control contrast through the use of contrast grades and/or variable contrast printing filters.	Make an enlargement using negatives that are developed and have balanced exposure.
	Recognize the variety of techniques possible through use of an enlarger.	Use various enlarging techniques such as dodging, burning, and cropping.
Development of good technical skills increases successful communication of ideas and emotions in photography.	Identify and describe parts and functions of the camera. Describe similarities and differences between the way our eyes see and the way a camera "sees".	Produce a series of photographs to demonstrate focus, depth of field, shutter speed, exposure, etc.
Photographic composition requires knowledge and use of design principles and elements.	Identify elements and principles of design in photography.	Produce a series of photographs that focus on the elements and principles of design.

JUNIOR HIGH/MIDDLE LEVEL/7TH AND 8TH GRADES
CONTENT - COMPUTER GRAPHICS

Sample Unit

A basic computer art program acquaints students with experiences using computers as an art tool.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Computer generated images are new art forms.	Demonstrate awareness of the use of computer generated images as art forms.	Collect examples of art produced by computer generated images.
Computers have many software programs for producing graphic images.	Demonstrate awareness of the variety of software programs.	Recognize differences in the various graphics software programs.
Lines can be produced using the computer.	Draw single lines, multiple connecting lines, and rays emanating from a single point.	Produce a variety of lines with the computer.
Shapes can be produced using the computer.	Draw shapes in solid and outline forms.	Draw a variety of shapes using the computer.
Patterns can be produced using the computer.	Demonstrate the ability to use and create different patterns.	Create a computer picture using different patterns.
Lines, shapes, and patterns can be repeated using the computer.	Demonstrate the ability to create a design using repeated lines, shapes, and patterns.	Create a design with lines, shapes, and patterns which are repeated and varied in size and color. Look at samples of repeated designs.
Color can be produced using the computer.	Create a design using colors.	Choose a wide variety of solid colors.
Images on the computer can give the illusion of depth or movement.	Demonstrate the ability to create a design to achieve the illusion of depth or movement.	Create a design with lines, shapes, and patterns which are varied in size, placement, and color to create depth or movement.
Compositions can be produced using the computer.	Create a drawing using basic elements and principles of design.	Produce a drawing using basic principles and elements of design.
Images on the computer can be edited and modified.	Demonstrate the ability to edit and modify a picture. Operations include: capture, cut, copy, paste, clear section, and exchange colors.	Draw a picture or design using the computer, then alter it by eliminating, repeating, and moving parts of the picture.



High School

HIGH SCHOOL ART

INTRODUCTION

Art courses in the high school section are structured with the assumption that students have experienced at least minimal formal instruction in art at the elementary and/or middle level (s).

Primary emphasis in the sample units include the application of problem solving, critical thinking skills, art historical/cultural enrichment and perceptual abilities. Secondarily, students are provided cultural and historical backgrounds of the relative impact art has had on society.

Included in the high school section are sample units which may be used to design course experiences, i.e. units which are specific to media processes and units which an art teacher may structure a general, foundations art course. Each unit is divided into three components.

1. Concepts - The body of knowledge or ideas that are to be taught.
2. Objectives - Specifically, what the students will be expected to learn and/or perform.
3. Suggested Activities - Suggestions to the art teacher of activities students may perform that reinforce introduced concepts.

It is not the intention of the sample units to mandate content within a given course, nor to imply that content is limited to only the concepts listed. Rather, the units are provided as suggestions to enable art instructors to design courses according to situations and resources available in their own school district.

When taken in total, the sample units suggest a model high school art program. The program is one in which students begin the study of art by taking an introductory foundations course. Upon successful completion of this beginning experience, students may then enroll in courses which are in-depth, concentrated art experiences.

The sample units primarily involve production experiences. Nevertheless, art instructors are encouraged to incorporate concepts from art history, art criticism and aesthetics within the context of a production oriented activity or as separate units. It is strongly encouraged that each art course include information covering available careers in art or art related fields.

Two sample lesson plans can be found at the end of the collection of sample units. The lessons are provided in two different forms. In the first form, a lesson plan is provided in customary outline form. In the second form, the lesson plan has been transferred to the lesson plan matrix. The matrix form is a type typically used by art teachers while presenting the lesson. The components are separated, which allows the art teacher to locate specific components of the lesson.

HIGH SCHOOL
CONTENT - FUNDAMENTALS OF ART

Sample Unit

The following sections, The Meaning of Art, Creativity and Artistic Language include fundamental concepts which form a common thread throughout visual art experiences. These concepts may be used to comprise the foundation for a beginning art course such as ***Art Foundations, Art Seminar, Art*** etc. These concepts are designed to introduce students to the nature and functions of art.

THE MEANING OF ART

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Perception is fundamental to the understanding of art.	Demonstrate an understanding of the role perception has in human development and mental growth.	Discuss with peers the need for and application of intelligent perceptions in the human experience.
	Acknowledge and understand terms such as: observation, experience, sensation, perception, recognition, association, and aural.	Compare various artists' uses of diverse symbols which allude to similar objects in a series of landscapes from different trends in art.
	Verbalize and execute their individual perceptions.	Compare personal perceptions of two of the landscapes discussed above.
The expression of personal needs, wants and feelings is a characteristic desire of all humans.	Discuss the nature of human expression.	Critique expressive works of art, poetry, and music.
	Identify the specific contents of human expressive efforts.	Collect examples of art which exhibit human emotions.
Communication is the exchange of ideas.	Become familiar with the roles of the sender and receiver in the communication process of art.	Observe and discuss the encoding and decoding processes between senders and receivers.
	Analyze and discuss comparison of news exposees and articles.	Produce a drawing that expresses a social or political statement.
Critical thinking is essential to the study, understanding, and practice of art.	Demonstrate the critical skills involved in the description, analysis, interpretation, and evaluation of artwork.	Using the Feldman model, critically review a selected work of art.

HIGH SCHOOL
CONTENT - FUNDAMENTALS OF ART
Page Two

Sample Unit

CREATIVITY

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Growth of our civilization depends on individual creative abilities.	Discuss the importance of creativity as it pertains to the development of the individual and society.	View and discuss the movie ------ "Why Man Creates" directed by Saul Bass (25 minutes).
Creativity is producing something that did not exist before; to originate new thinking; to solve old problems in new ways; to apply old solutions to new applications. It requires originality, fluency, and flexibility.	Become familiar with the vocabulary associated with creativity, such as originality, flexibility, brainstorming, fluency, divergent and convergent thinking, problem solving, strategies, and critical analysis.	Discuss characteristics of left and right brain thinking. Participate in exercises which require left brain, then right brain and finally whole brain thinking.
Flexibility (divergent thinking) is characterized by varied approaches to a given problem.	Demonstrate an understanding of flexibility.	Students will conceptualize in designs (2D or 3D) three completely different solutions to a given problem
Originality is the ability to meet and surpass conventional solutions and a propensity for innovation.	Demonstrate originality in problem-solving activities.	Discuss the degree of success, innovation, and/or feasibility of conventional and non-conventional solutions to a given problem.
Fluency is the application of one solution to a variety of problems.	Demonstrate fluency in questioning strategies.	Given a known answer, create ten questions that it will answer.
Civilization matures as a result of the creative innovation of individuals.	Demonstrate knowledge of creativity as expressed through the lives of individuals.	Study renown innovators such as daVinci, John Cage, Merle Cunningham, Thomas Edison, etc.
	Divide into groups and research and report on the lives of these or other recognized innovators.	

HIGH SCHOOL
CONTENT - FUNDAMENTALS OF ART - III

Sample Unit

ARTISTIC LANGUAGE

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Artistic language is largely comprised of the elements and principles of design.	Recognize and differentiate between the elements and the principles of design.	Elicit definitions and examples of line, shape, color, form, texture, etc. from natural and man-made sources.
Design elements are to artistic language as grammar is to English composition.	Discuss the use of design elements and principles.	
Line is the fundamental concept in artistic language.	Discuss the communicative power of line in art and it's pervasive use in our daily lives.	Analyze and compare lines generated by man and nature.
	Create art forms that demonstrate the use of line for communication through art.	Analyze the use of lines that are used by a variety of artists in their works.
		Discuss the significance of explicit and implied lines.
Colors induce physical and emotional responses.	Observe colors in nature and describe how colors affect human behavior.	Discuss colors and the moods they suggest, the effect they have on human feelings, and how they influence human behaviors.
Color serves important functions in natural and man-made environment.	Observe the functions colors serve in the environment.	Discuss the colors found in organisms, e.g. maintaining body temperature, photosynthesis, attraction to a mate, etc.
	Discuss the colors found in inanimate objects, e.g. stop, yield, and safety signs, etc.	
Color is a part of light and does not exist apart from light.	Describe the principles and physical properties of light.	Study the wavelength of energy, components of visible light and reflection/absorption through demonstration.
Color exists through differences in pigmentation.	Demonstrate the pigment theory of color. Without light, objects have no color.	Design a color wheel including primary, secondary and tertiary colors.

HIGH SCHOOL
CONTENT - FUNDAMENTALS OF ART - III

Sample Unit

ARTISTIC LANGUAGE - Page Two

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Pigment and light color theories have fundamental differences.	Demonstrate the subtractive and additive color theory.	Discuss the differences between blending with light or pigments. (color theory)
Color is important to understand artistic language. tic language.	Demonstrate and analyze how colors are used by the artist. Evaluate how color harmonies are used by an artist.	Study the works of artists, i.e., Mondrian, Kandinsky, El Greco, Warhol, Rothko, Seurat, Klee, Vasarely, and Albers.
	Create a work of art which demonstrates (1) Complementary, (2) warm vs cool, (3) triad, and (4) monochromatic colors.	Discuss each artist's proclivity for using certain color schemes.
Value is important in creating and communicating emotion.	Demonstrate understanding and appreciation of the phenomenon of value in the environment.	Create a work of art which uses value.
	Learn to appreciate the dramatic and subtle use of value in artwork.	Analyze values in various art forms.
Shape and form are aspects of artistic language.	Discuss man-made uses of shape/form and their varieties found in the environment.	Compare and contrast the use of shape/form in art.
Texture is a component of visual language.	Demonstrate an understanding of the variety and uses of textures in artworks.	Identify textures found in natural and man-made objects.
	Demonstrate a sensitivity to the tactile sensory mode.	
The sensations of texture appeals to both visual and tactile senses.	Illustrate expressive qualities and functions of texture through production of art objects.	Identify living organisms and their adaptive uses of texture.
Texture in art mirrors the cultures and eras of mankind.	Demonstrate the use of materials and textures in different cultures.	Identify contemporary uses of texture in all areas of life.

Sample Unit

ARTISTIC LANGUAGE - Page Three

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Space is a component of visual language.	Compare and contrast treatments of space in architecture, sculpture, painting, landscape, and craft objects.	Identify space by viewing slides of painters, sculptors, architects, and craft objects.
Space is an element of design which can illustrate positive and negative relationships.	Demonstrate the ability to remove the negative and print the positive shapes for effective space shape relationships.	Sculpt a three-dimensional form with negative open spaces which echo the positive solid shape.
Dominance and subordination are variations in a composition which may be used for effective communication of ideas and emotions.	Discuss an effective use of dominance/subordinance in the arts.	Identify dominance and subordination as it occurs in painting, sculpture, craft objects, dance, music, speech and literature.
Balance is the assignment of relative importance to each part of a composition in order to create a sense of equilibrium.	Demonstrate formal and informal balance and applications in a variety of media.	Present to members of the class several objects and discuss how successfully each student has achieved formal or informal balance.
Rhythm is repetition of compositional elements, with or without modification, to create uniform or syncopated patterns.	Demonstrate rhythm and its application in a variety of media.	Reinterpret a poem in another media. (e.g. painting, craft objects, and block prints)
Contrast occurs when differences are observed within or between compositions.	Demonstrate contrast and its application in a variety of media.	Create a drawing emphasizing contrast between dark and light.
Unity is the arrangement of compositional elements to effectively communicate a particular concept or set of interrelated concepts.	Compare and contrast art in different media and evaluate compositional unity or disunity.	Critically examine slides, listen to tapes or records, view films, and then recreate their art concepts in another media.
Aesthetics refers to the nature and presence/absence of beauty as perceived by the viewer. It asks the questions, "What is art?", and, "Why do we respond to it the way we do?" (Lanier, 1984)	Compare and contrast ideas that are embodied in the art of various cultures and times. (e.g. Surrealism in post-war Europe and Pop Art during the Vietnam era) Demonstrate how conditions of the times affect preferences and sense of taste.	Research and present a class project emphasizing cultural conditions affecting their creation. List possible factors that could influence preferences during any given era. (e.g. Politics, economics, social order, etc.

HIGH SCHOOL
CONTENT - DRAWING

Sample Unit

Drawing is germaine to visual art expression. Typically, students demonstrate drawing skills through the transfer of visual images of objects, ideas and feelings onto two-dimensional surfaces. Through the refinement of drawing skills and the study of drawings by other artists and cultures, students will develop an understanding of how drawing has influenced the evolution of art.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Drawing conveys and records ideas.	Interpret expressiveness conveyed through the use of a variety of lines.	View and describe various drawing styles from the past and present. Select, discuss and interpret ideas expressed by the artists.
Drawing incorporates lines which convey contour, volume, form, movement, and energy.	Demonstrate that contour and outline studies will convey volume and form.	Demonstrate an understanding of contour drawing by producing a drawing expressing volume and form.
	Recognize that the control of value is essential in creating the feeling of volume and form.	Interpret solid form and volume through use of value in drawing.
Use of line can convey movement and rhythm.	Demonstrate an ability to draw movement and energy by observing movement in dance and athletics.	Draw a series of gesture sketches using student models in various action poses for periods from ten seconds to several minutes in length.
Drawing the human face and figure requires awareness of basic proportions.	Demonstrate the use of human proportions in a drawing.	Draw contour studies of the face and human figures using classmates as models.
Representation of the figure requires the ability to foreshorten.	Demonstrate the ability to draw a figure which appears to project from or recede behind a flat surface.	Two students draw each other's arm projected straight out toward the other.
Linear perspective conveys the illusion of depth, and space.	Demonstrate and understand the practice of one, two and/or three point perspective to recreate the illusion of depth, space and mass.	Draw the interior of a room using one point perspective. Draw a landscape using two point perspective. Draw a worm's eye view of a skyscraper using three point perspective.
Drawing is used to illustrate tactile qualities.	Discover various tactile qualities as they are represented on two-dimensional surfaces.	Replicate various textures found in nature and man-made objects, using a variety of drawing media, i.e. chalk, pencil, oil pastels, pastels and ink.

HIGH SCHOOL
CONTENT - DESIGN & COMMERCIAL DESIGN

Sample Unit

The ability to conceptualize a solution and then commit that image to a permanent record is the basis for creating art in any medium. Students combine the use of elements and principles of art using a variety of media to produce a composition. Through design, students learn to discriminate, make value judgments and create solutions to a variety of applications in both two-dimensional and three-dimensional problems.

Concepts learned in design are generally congruent to those needed for commercial art. The commercial art curriculum introduces students to the publishing, advertising, display, visual education and manufacturing fields. Emphasis is placed on production for advertising purposes, marketing strategies and technical skills/materials used by practicing professionals.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Color has a unique importance in graphic design in terms of impact and alliteration.	From any publication, find examples of advertising which use color impact and alliteration.	View a variety of published designs that exemplify the creative use of color in graphic design. Create examples of graphic design using established color principles.
The appropriate use of color schemes to meet problem criteria is crucial to effective designs.	Demonstrate a command of the effective uses of color theory and schemes.	Create a single design solving a set of criteria in the effective use of color schemes. Decide which is most effective in meeting criteria and why.
A working knowledge and understanding of the elements and principles of design is essential for conceptualization of effective designs.	Demonstrate a thorough understanding and application of the elements and principles of design.	Create four designs, each incorporating two elements combined with two-three principles, each design utilizing different combinations.
Typography is important to the psychological effectiveness of graphic art.	Demonstrate an understanding of the following:	View various printed works that typify effective uses of type faces.
	1. Appropriate selection of type 2. Type placement for design enhancement. 3. The broad classifications of type including Roman, Greek, modern, contemporary, and display.	Provide rationale for selection. Do projects that require decisions on type placement, style, and form. View slides and other visual aids in addition to discussions and demonstrations.
	Explain the historical development of typography.	View a variety of graphic designs which include: masts, logos, brochures, idea grams, letterheads, layouts, flags, and other forms of printed materials.
The principles of design are guides to effective communication.	Demonstrate an understanding of the principles of design.	

HIGH SCHOOL
CONTENT - DESIGN & COMMERCIAL DESIGN

Sample Unit

Page Two

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Knowledge of shapes in compositions are crucial in meeting design criteria.	Demonstrate an understanding of the use of shape in a composition.	Create a variety of designs incorporating free form, square, and geometric formats with depth, mirror image, reversal, positive/negative and pattern as dominant aspects.
Successful designs depend on knowledge and appropriate use of reproduction methods.	Explain past and present printing methods.	Set up a single design to be reproduced in one or more of the following methods and/or using one or more techniques listed. -1, 2 & 4 color lifts, black and white embossing - transparency, overlay and bleed
Special materials and equipment are used in graphic design.	Demonstrate (through discussion and application) the appropriate use of graphic art materials.	Produce designs using materials and equipment which are unique to graphic design.
Advertising involves form and content.	Demonstrate an understanding of the importance of the relationships between form and content.	View and discuss a variety of of graphic designs which typify relationships between form and content.
		Establish a concept in advertising and demonstrate its usage by creating a graphic design that supports the concept through subject matter and form.
There are varieties of standards concerning what constitutes a good layout design.	Demonstrate an understanding of value in a single layout design using a variety of criteria.	View and discuss examples of layouts in a variety of forms including magazines, newspapers, posters and brochures.
		Create a two page spread for a magazine.
		Design a triple fold brochure on a subject of choice.
The successful impact of a design can depend on the choice of paper.	Demonstrate a familiarization with currently available papers and suggested applications.	Duplicate a single design on a variety of paper types. Discuss which is most successful and and provide a rationale.

HIGH SCHOOL
CONTENT - PAINTING: OIL, ACRYLIC, WATERCOLOR.

Sample Unit

Painting includes the history, practice and thematic approaches used by artists past and present. Students will learn painting techniques of each media, study the history and development of painting from different cultures and understand how painting has influenced the field of art.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Direct and indirect techniques in painting involve strong contrasts in artistic styles. Artists often experiment with several styles searching for their painting identity.	Demonstrate an understanding of the indirect method of painting by using underpainting, mixing a glaze properly, and applying a glaze to the painting surface to indirectly produce a desired color.	Participate in a number of exercises which involve properly stretching a canvas, preparing a gesso ground and applying it properly. Layers of paint are to be applied to produce surface quality and translucency.
	Demonstrate (through discussion and application) the direct method of painting on a prepared surface.	Identify paint application quality in a line of development from Titian to Rubens and from Delacroix to Monet appropriate to their individual paintings.
Experimenting with conventional and unconventional tools and paint applications results in new possibilities of expression.	Incorporate uses of frottage (rubbing), grattage (scratching wet paint surfaces with objects), and decalcomania (squeezed blobs of paint on the surface of a canvas.	Compose several experimental paintings with unified abstract compositions incorporating all three experimental methods.
Distortion of form and color can give visual images expressive power.	Identify a variety of emotional qualities related to differences in figural shapes and colors found in portrait painting.	Develop a series of self-portrait drawings using brushes and paints on a prepared surface. Images should be experimental and reflective.
Color surfaces can be created by optical mix rather than actual mix of color or blending of color on the paint surface. Disorientation and exhilaration can occur as a result of high contrast relationships.	Identify movement, depth and vibration as a result of color contrast and high chroma levels in paintings.	Utilize a variety of tools and equipment to develop pointillistic images on a painting surface. Colors will be developed "indirectly" through optical mix. Use high chroma color to produce a work of Op Art. The work should include disorientation or exhilaration effects.

HIGH SCHOOL
CONTENT - COMPUTER GRAPHICS

Sample Unit

Computer graphics is a relatively new tool for artists in solving visual problems. A computer graphics curriculum should involve students using a variety of software and hardware with emphasis on graphic capabilities. Concepts introduced here may be inserted into other visual arts courses as another means to solve problems.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
The computer is a pervasive influence on society and industry.	Explain computer usage in the home, business and industry.	List and discuss the uses of the computer in society, i.e. banking-auto tellers, reservations at hotels and airlines, communications via satellites, typesetting for newspapers, cars, calculators, microwaves, medicine, engineering, and science.
The computer has capabilities to introduce new art forms.	Find computer applications in various art forms.	Look at samples of computer-generated images and applications in printmaking, laser art, photography, kinetic sculpture, video and animation. Look for samples of art reproductions in magazines and note samples on T.V. that may be computer generated images.
The computer uses peripherals to produce computer graphics.	Recognize the following peripherals: printer, keyboard, disc drive, monitor, light pen, joystick, mouse, graphics tablet or equivalent.	Experiment with the uses and limitations of computer peripherals
Computer vocabulary is necessary to understand and use computer graphic capabilities.	Identify and use the graphics vocabulary, i.e. catalog, cursor, data, dot matrix, digitizer, diskettes, computer graphics, hardware, interface, list, peripherals, plotter, printer, program, ram, rom, run, resolution, screen dump, software, and user.	Practice vocabulary by playing games and working puzzles. Identify computer vocabulary by matching terms to definitions.
Lines and shapes can be produced through the use of the computer.	Draw lines and/or shapes by 1) writing individual low resolution programs, and 2) using commercial graphics software.	Make lines or shapes with the computer, peripherals (optional), and software associated with computer graphics.
Compositions can be created using the computer as a medium.	Produce a simple drawing using lines, shapes, balance and unity.	Make a simple drawing using the computer keyboard or with the aid of peripherals and associated software.

HIGH SCHOOL
CONTENT - COMPUTER GRAPHICS
Page Two

Sample Unit

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
Computer graphics images can be saved.	Demonstrate ability to save graphics that are produced.	Save graphics on a data disk.
Graphic images can be printed with a dot matrix printer or plotter.	Demonstrate the ability to print a computer generated image.	Print images, using a graphics dump program, with a dot matrix printer.
Computer drawings that are saved can be reloaded and edited.	Using a saved drawing, edit, modify, and re-save using a different name.	Load a saved drawing into the computer memory and alter it by: eliminating, adding, or repeating a given element or concept.
Repeat patterns can be created using the computer.	Use the computer to create a design with a repeat pattern.	Look at samples of repeat designs in clothes, wallpaper, etc. Make a simple repeat design on graph paper as a preliminary to the computer drawing.
An illusion of movement can be created using the computer.	Use the computer to produce a design with repeating or progressing units to give the illusion of movement.	Create a design with lines, shapes, and objects which are repeated and varied in distance and size to create the illusion of movement.
The computer can be used to produce contour line drawings.	Use the computer to produce contour line studies.	Make contour line drawings of hands or objects using the computer and peripherals.
The computer can be used to make perspective drawings.	Use the computer to create a perspective drawing.	View a software program. (a tutorial in one and two point perspective) Create a computer composition using one or two-point perspective. Make a drawing of a room using the principles of perspective, i.e. overlapping, receding lines, object position, diminishing size, etc.

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HIGH SCHOOL
CONTENT - PRINTMAKING

Sample Unit

Printmaking includes: relief, stencil, planographic, and intaglio methods. The production of original prints has taken on particular significance in the twentieth century. The historical significance combined with contemporary techniques make printmaking practices and philosophies imperative for the secondary curriculum. Printmaking covers the historical evolution of processes and experiences in woodcut, collagraphs, lithography, intaglio and serigraphy.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Printmaking has a traditional and historical foundation.	Trace the history of printmaking.	Explain why printmakers sign and number their finished products.
	Identify traditional and experimental processes of producing prints.	Invite a guest artist to exhibit and/or demonstrate printmaking processes.
A knowledge of elements and principles of design is necessary in the design of a print.	Apply design principles and elements to printmaking.	Review elements and principles of art.
Appropriate care and safety in the use of materials is essential in the printmaking process.	Show care for tools and materials.	Demonstrate use of tools and materials.
	Practice safety procedures related to each printmaking approach.	

CONTENT - RELIEF PRINTMAKING

Viewing and analyzing prints by artists provides a basis for study of relief printmaking.	Explain and critically analyze prints of an artist.	View and discuss filmstrips of the history and processes of printmaking.
	Demonstrate the correct use of tools, materials, and equipment of relief printmaking.	Experiment with linoleum printing. e.g. design, carve, and print.
Relief printing is a raised surface process.	Demonstrate the ability to reverse the original design so that it will have a mirror image on the plate surface.	Transfer the design to the plate.
	Develop a multicolored print.	Design a plate for each color of the relief print.
		Gouge away surfaces that are not to be printed.
		Print each plate (one color per plate).
		Correctly sign, number, and present finished prints.

HIGH SCHOOL
CONTENT - PRINTMAKING - COLLAGRAPH

The Collagraph (collograph) is a printmaking technique using a "collage" of various materials glued to a plate, i.e., wood, masonite, plexiglass, etc. The plate is inked, wiped and printed on damp paper to create a variety of tones, shapes and/or embossments. For best results, use a flat bed or wringer type press.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Critically analyzing collagraph prints is helpful to understanding the printing process.	Analyze collagraph prints by various artists.	View filmstrips, slides, and original collagraphs.
	Explore the possibilities of a multicolor collagraph.	Develop a composition which will include a range of values, textures, lines, and shapes. Find materials which could be used to create the collagraph plate.
A collagraph print is the impression of a collage.	Make a collagraph plate and produce a print with a unified, balanced composition, a range of values, contrasts, lines and textures.	Understand that a key word in collagraphy is "thin". There will be many thin layers glued on a surface. Develop a plate - ink, wipe, and print.
	Understand that collagraphs are built up with successive "thin" layers.	Create a multicolor print. Clean the plate by running it through the press three or four times using clean newsprint.
	Correctly identify terms, materials, techniques, and equipment needed to produce a collagraph print. Practice safety procedures.	Mat two prints for display. Correctly sign, mat, and number a finished print.

HIGH SCHOOL
CONTENT - PRINTMAKING - LITHOGRAPHY

Sample Unit

Lithography is a planographic method of printmaking. Areas of a flat surface are treated chemically to resist ink. The plate is inked with a roller and the image is transferred to paper by pressure as it is passed through a press.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Critical analysis of lithographs is helpful to understand this process.	Analyze lithographs by various artists.	View filmstrips for historical background and processes. View original lithographs.

LITHOGRAPHY - CONTINUED

	Demonstrate the theory associated with lithography, that grease repels water.	Prepare a stone, metal, or paper plate.
A lithographic print is produced by transferring images from a stone, metal, or plexiglass plate to paper.	Develop the skills needed to create a lithograph plate and a print. Be knowledgeable of terms, equipment, and materials associated with lithography.	Draw a design onto a stone or plate. Keep a notebook of all terms which are applicable to lithography.
	Correctly sign and number the print and edition.	Sign and number each print in order of development.
		Mat and display the art work.
Lithography is a method to reproduce an array of visual effects.	Demonstrate the wide variety of line, shape, subtleties and contrasts possible with lithography.	Reproduce an image from a stone, metal or plexiglass plate which shows a variety of lines, shapes and tonal ranges.
	Explore the possibilities of using a paper or metal plate.	Execute a Litho-sketch or metal plate process.
	Practice safety procedures.	
New techniques and materials coupled with traditional processes provide a means of visual expression.	Demonstrate an understanding of other planographic processes.	Explore other planographic printing processes.
		Develop and print from a plate using another planographic process.

HIGH SCHOOL
CONTENT - PRINTMAKING - SERIGRAPHY

Sample Unit

Serigraphy is a stencil method of printmaking. Stencils can be produced from a variety of materials including paper, water soluble/lacquer soluble film. Stencils are usually adhered to silk or organdy. Ink is forced through the open spaces of the stencil and silk onto the paper by means of a squeegee.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Silkscreen printing is a stencil method of printmaking.	Compare and contrast various printing methods.	Make a stencil from construction paper.
	Identify advantages of silkscreen printing.	Bring examples of screen printed products and discuss their advantages.
Silkscreen printing is a simple and inexpensive printing process.	Explain the process of making a silkscreen print.	Demonstrate photo-silkscreen-direct and photo-silkscreen-indirect methods of printing.
	Differentiate between three procedures of making a screen print.	Create two or more color registration prints.

SERIGRAPHY - CONTINUED

Silkscreen printing incorporates design concepts.	Analyze various screen printed products and identify the elements and principles of design.	View posters and slides of screen printed products and identify the elements and principles of design.
The screen printing process affects the communicative impact of the product.	Identify the communicative impact typical of a variety of screen print processes.	Bring to the class various greeting cards, redesign them into designs that could be made into two-color screen prints.
Silkscreen printed images can express human emotions.	Explain how screen printing expresses emotions.	Trace the history of screen printing and identify works by Warhol and Lichtenstein.
Mass production creates its own form of communication.	Define mass production and identify mass produced prints. Compare mass produced prints to "one-of-a-kind" prints.	Discuss the intent of mass production. Is mass production less/more "art" than one-of-a-kind art?
Screen printing is a communication medium.	Demonstrate an understanding of screen printing.	Create a 12" X 18" silkscreened poster.

HIGH SCHOOL
CONTENT - PRINTMAKING - INTAGLIO

Intaglio printmaking is a process in which the plate is incised, or etched. The ink is forced into the depression, the excess is removed and the plate is passed through a press. The paper is dampened in order to be forced into the depressions and pick up the ink.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Critical analysis of intaglio prints is helpful to understand the process.	Critically analyze an etching.	View filmstrips, slides, and original works.
Understanding the transfer of images from etched plates is fundamantal to success in intaglio printing.	Design a plate by developing a line sketch.	Transfer the line sketch to a plate.
	Develop a plate using a variety of techniques.	Prepare a plate.
	Develop the plate into a complete visual statement.	Create tonal effects on the plate. Proof a plate and make modifications.
	Correctly sign and present a finished print.	Practice safety procedures related to intaglio printmaking.
Experience with traditional intaglio methods sets the stage for exploring other techniques.	Demonstrate an understanding of other intaglio processes.	Explore other intaglio techniques including engraving, dry point aqua tint. Develop and print a plate using one or more of the above processes.

HIGH SCHOOL
CONTENT - PHOTOGRAPHY

Sample Unit

The set of concepts listed below is designed to enable an instructor to construct a beginning experience in photography. Students will increase their visual perception and become familiar with the camera, film types, film processing, printing, photographic history and experimental techniques.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Photography is an effective and highly adaptable art medium.	Use the photographic process as a tool to develop creative, visual, and communicative skills.	Trace the history of photography. Include: camera obscura, tintypes, and daguerreotypes.
The history of photography reflects advances in technology.	Describe materials, equipment, and processes from the camera obscura to the present day.	Read the chapters that include: The History of Photography and the Pinhole Camera in the text - *PHOTOGRAPHY IN FOCUS*.
Photography has had an impact on art and is an emerging art form.	Explain the influence materials and processes have on the types of photographs produced.	Create a photograph using a pinhole camera.
Developing technical skills with the camera will assist students in successful communication of ideas and emotions.	Identify and describe the parts of a camera. Describe how the camera operates.	Create a series of photographs to demonstrate an understanding of focus, depth of field, and shutter speed.
	Describe similarities and differences between the way a human eye "sees" and the way a camera lens "sees."	Discuss camera formats, film loading, bracketing, definition and resolution.
Photographic techniques and adjustments are necessary if one is to use the camera effectively.	Stop action and create a feeling of motion in a photograph.	Produce photographs showing motion, stop action, shallow and long depth of field.
Diverse photographic images can be unified into one composition.	Create a composition from existing images.	Create a photo collage using photos from magazines.
	Use art elements and principles to unify diverse shapes and forms.	Acknowledge and understand that the lift-process will produce a negative, a positive, and a transparency.
	Develop technical skills and use problem solving techniques.	

HIGH SCHOOL
CONTENT - PHOTOGRAPHY
Page Two

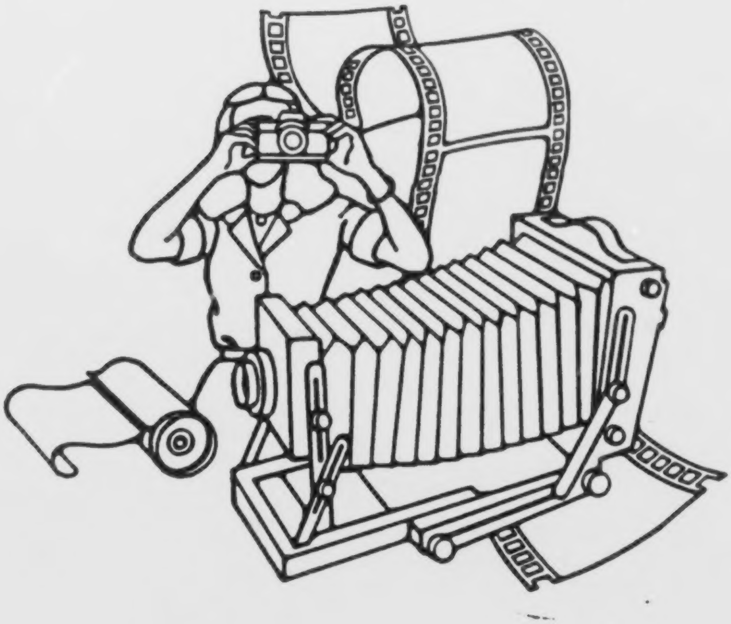
Sample Unit

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Photographic composition includes the elements and principles of design.	Demonstrate photographic approaches to composition.	Discuss and view photographs which are examples of good composition.
	Apply the principles of art to photography.	Photograph objects from a design point of view and make prints. Define the term "Center of Interest." Identify the art elements in photographs. Create photographic compositions, each demonstrating one of the following compositional aspects: 1. Vanishing point 2. Focal point 3. Rule of thirds 4. Dominant/implied lines 5. Converging lines
Art materials can be used with photographic techniques for emphasis and impact.	Create unique images using the photo process and various art materials.	Produce a composition on acetate using art materials that can be used in the photographic process.
	Use light sensitive materials for purposes other than making photographic images.	Make contact negative and positive images.
Controlling light conditions in photography determines the final effect of a photograph.	Identify various conditions of light and describe how it affects the subject in mood and composition. Select, or control natural light conditions for desired feelings in photographs.	Photograph a single object under varied light conditions such as: 1. Direct lighting 2. Indirect lighting 3. Soft lighting 4. Hard lighting 5. Front lighting 6. Back and side lighting
Photography depends upon light sensitive materials to produce images.	Name the properties of film. Demonstrate how to find a proper exposure based upon the type of film used, the conditions of available light and the results desired.	Take a series of photographs demonstrating understanding of the camera's aperture control to achieve under, over and normal exposure.

Sample Unit

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Proper development of film is necessary to achieve a good negative.	Process black and white film.	Develop a roll of black and white film.
	Describe properties and uses of the processing chemicals.	Demonstrate proper care and storage of negatives.
	Describe the effects of over, under, and normal development on film.	
The photographic process of light sensitive materials - how they work and are produced by use of the photogram - is basic to the study of photography.	Demonstrate an understanding of the basic photographic processes. 1. Light sensitive materials turn dark when exposed to light. 2. Positive/negative relationships occur by exposing negative unblocked areas of light sensitive materials to light.	Create a negative photogram. Create a positive photogram.
Proper processing of photographic materials is necessary to achieve a good print.	Describe the properties of photographic materials.	Make a contact print from negatives.
	Demonstrate ability to control print contrast through the use of contrast grades of papers and/or variable contrast printing filters.	Make an enlargement using a negative students have developed that has balanced exposure.
		Use various enlarging techniques such as test strips, dodging, burning in and cropping.
Knowledge of portrait/studio basics assist in developing skills necessary for visual communication.	Use some basic portrait lighting or studio lighting situations.	Make portraits of persons in the classroom using studio lighting and natural lighting techniques.
Natural and man-made objects can provide a rich source of subject matter.	Demonstrate how creative use of lighting and camera vantage point can produce dramatic photographs.	Photograph examples of man-made and natural textures, shapes, lines and forms under a variety of light conditions, i.e. early morning, late afternoon, worm's-eye view, directly overhead, etc.
The creative use of contrast is important in achieving photographs that produce high impact.	Demonstrate an ability to lower/raise contrast on command through appropriate use of film types and camera/enlarger manipulation.	Photograph three or more stark white objects against an equally white background. Maintain contrast to depict form and sense of depth through manipulation of light, film, camera, and enlarger.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
		Produce the same sense of depth but with dark objects against equally dark backgrounds.
Proper presentation of photographs enhance the overall impact.	Display photographic images.	Utilize matting, mounting and archival techniques to display images.
		Compile a portfolio of all work completed.
Experimentation with photographic processes and the introduction of unconventional materials/procedures produce unique and individualistic results.	Demonstrate the ability to use a variety of special effects.	Become familiar with a variety of special effects including: - Time lapse, zooming, panning, dodging, multiple exposures, soft focus, burning-in, use of filters, sandwiching, hand-coloring, ortho films, infrared litho films, hi-grain, line screens, solarization, sabbatier, toners, and line drawing.



HIGH SCHOOL
CONTENT - JEWELRY

Sample Unit

Jewelry involves the creation of decorative and functional works using metals, wood, stones and found objects. Fundamental jewelry-making skills include soldering, cutting, piercing, filing, and finishing. The history of jewelry and the differences between intrinsic and extrinsic values of one-of-a-kind versus mass produced commercial jewelry will be examined.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Jewelry may be made from many semi-precious and precious metals.	Demonstrate a knowledge of precious and semi-precious metals applied to the designing and construction of handcrafted jewelry.	Observe demonstrations and film-strips using techniques and methods of making jewelry.
The design elements and principles are important in the design of jewelry.	Apply the elements and principles of design to a jewelry project.	Prepare preliminary line sketches for jewelry projects using the elements and principles of design.
Many basic skills are required to construct jewelry.	Understand and develop skills in the following jewelry and metal working processes. 1. sawing - including piercing 2. filing 3. soldering 4. finishing - texturing a. repoussé b. chasing c. patina	Observe demonstrations and make a simple metal piece using sawing, piercing, filing, soldering, and finishing techniques.
The basic methods for constructing jewelry and metal pieces are: 1) forging, 2) casting, 3) combination, and 4) soldering.	Construct metal pieces which are forged, cast, combined, and soldered.	Create jewelry which involve piercing, sweat soldering, forging, shaping, forming, and bezel stone setting techniques.
Tools and equipment are made to be used for specific functions in jewelry making and metal working.	Identify the names and correct use of the tools and equipment associated with jewelry making.	Present demonstrations naming and using correct tools. Use all tools safely.
Jewelry is a combination of materials, processes, aesthetic principles, and a reflection of culture.	Demonstrate an understanding of adornment created by past and contemporary artists.	Discuss jewelry produced by contemporary artists of other cultures.
	Recognize the importance of jewelry as a form of expression through exposure to the work of professional artists.	Discuss jewelry as a form of expression.
Jewelry makes use of specific vocabulary.	Demonstrate an understanding of basic jewelry terminology.	Use appropriate vocabulary for jewelry making.

HIGH SCHOOL
CONTENT - JEWELRY
Page Two

Sample Unit

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Design elements of line and space are illustrated by metal wire designed to create a functional piece of art.	Apply positive/negative space and line to a jewelry piece.	Create a piece of wearable jewelry using manipulated wire.
	Design a piece of jewelry relating form to function.	Cut wire to usable lengths. Taper wire to a fine point. Anneal wire to soften, bend and form to create design.
	Demonstrate ability draw, anneal and form wire into a design with consideration for line and space.	
Design, form, and function are elements of jewelry making.	Describe the synthesis of design, form, and function in hand wrought jewelry.	View examples of contemporary professional and student work which demonstrates successful design application of form and function.
	Identify techniques for transferring a design to metal.	Design and create functional jewelry. Pieces will be fabricated from metal upon completion of design work.
	Demonstrate the use of jeweler's tools.	
		Identify and apply soldering techniques. Finish jewelry by using appropriate abrasive papers and electric buffers.
Color and surface treatment can enhance and emphasize aesthetic qualities of jewelry.	Demonstrate an understanding of color and and surface treatment in jewelry by creating a fabricated piece of jewelry.	Identify and demonstrate techniques for fabricating a piece of jewelry.
	Demonstrate the proper method for inlaying metal with crushed materials and epoxy.	
Historical methods of casting can be used by contemporary jewelers.	Identify and apply the proper techniques for creating jewelry using the "lost wax" technique.	Create wax pieces (rings, pendants, pins, earrings) which can be cast in brass or silver.
Alternative jewelry making processes can add impact and reduce production costs.	Demonstrate application of alternative jewelry making processes.	Construct finished jewelry pieces using one or more of following processes/techniques: - engraving, etching, cloisonné, riveting, forging, and plique-a-jour.
There are career opportunities in the area of jewelry and silversmithing	Recognize possible career opportunities in the jewelry and metal areas.	

HIGH SCHOOL
CONTENT - SCULPTURE

Sample Unit

Sculpture includes the study of working with the third dimension and using a variety of materials. The additive and subtractive approaches to sculpture are explored in sculptural forms both past and present.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Sculpture involves three dimensions: length, width and depth.	Define the following terms: three-dimensional, shape, form, sculpture, sculptor, environment, architecture, visual communication, design and mass.	Discuss design elements found in sculpture. View audio-visual examples of sculpture, past and present.
Sculpture is a part of our environment.	Analyze sculptural qualities in their environment.	List buildings in the community that reflect today's contemporary sculpture. Discuss communication elements in each sculpture example given.
Sculpture expresses human emotion.	Recognize how different forms and shapes create feelings.	View and discuss slides of sculpture.
	Describe the emotional content of diverse types of sculptures.	
Sculpture is a reflection of society and culture.	Discuss why artists create sculpture.	Participate in class discussion.
Communication through sculpture is related to other media.	Compare music, poetry, and dance to sculpture and explain the communicative content of each.	Read poems, view dance productions (video-tape), and listen to music.
Everyday objects can be likened to sculpture.	Discuss how everyday objects employ artistic and sculptural concepts.	Identify design concepts and functional aspects of common objects.
Sculpture incorporates design concepts.	Identify elements and principles of design in sculptural forms.	
	Discuss the communicative content of shape.	Make a collage using shape only to create a given mood.
	Demonstrate ability to mix colors.	Create a three-dimensional color wheel.
	Organize color into a given content.	Discuss the feeling created by each color in a color wheel that is arranged according to weight and mass of color.
	Identify the ways in which different textures can affect the mood or function of an object.	Design five containers i.e. orange juice container. Each container will have different textures.

HIGH SCHOOL
CONTENT - SCULPTURE
Page Two

Sample Unit

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Sculpture uses different materials and methods to visually communicate.	Discuss how artists use sculptural materials to communicate.	Take a field trip to a museum to analyze sculpture.
Sculpture is an essential means of communication and is a part of our environment.	Identify how sculpture visually changes our environment.	Cut up fruits and vegetables and create different arrangement of space.
	Demonstrate how an illusion of space can be created through the placement of objects.	Rearrange classroom furniture to create different illusions of space.
Artists create sculpture for specific reasons, all of which are related to universal human needs and concerns.	Identify why artists create sculpture and emphasize emotional and expressive qualities.	Read documents by sculptors such as: Donatello, Rodin, Henry Moore, etc.
There are universal and global qualities of sculpture.	Recognize how sculpture is used in different cultures.	Research the uses for sculptures by a given culture. Discuss political, historical or purely decorative motives.
Sculpture has a heritage: past and present.	Evaluate the historical purposes of sculpture.	Make a time line of sculpture.
	Analyze contemporary sculpture.	
Many different media are used to create sculpture.	Identify materials and processes used in creating sculpture.	Outline different sculptural methods and demonstrate concepts such as: additive and subtractive, building with clay and carving with plaster.
	Demonstrate understanding of various sculptural media.	Understand moldmaking by casting with plaster or autobody putty.
	Explain how media affects the communicative element.	Create a sculpture which communicates a given content.
Experiments with a variety of materials often enhance the message portrayed and/or the impact of the work.	Demonstrate using materials to enhance the meaning of a piece of sculpture.	Construct one or more sculptural forms using the methods or motifs listed below: - lost wax-plaster mold - sand casting - welded metal - figure study - mobile (kinetic) - stabile - polyesters - bas relief - mural/ essay -

HIGH SCHOOL
CONTENT - CERAMICS

Sample Unit

Ceramics incorporates an understanding of three-dimensional design concepts through manipulation of plastic media. Ceramics involves basic methods of working with clay as an art form, the design of ceramic art and the roles ceramic forms have played in world cultures, past and present. Experiences in ceramics will include problem solving exercises, making functional and/or non-functional ceramic objects, and construction of ceramic forms by means of pinch, coil, slab, drape, and/or wheel-thrown techniques.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Ceramic art forms record and reflect the cultural achievements of past and present civilizations.	Have a basic understanding of historical developments and trends in ceramics.	Produce a pit-fired or raku piece. Discuss the role oxygen plays in determining the patina.
Clay possesses a plastic characteristic which provides unique possibilities in artistic expression.	Demonstrate an understanding of the limitations and potentials of clay as an expressive medium.	Review types of clay bodies and how each is formulated to meet specific criteria for various forms and functions.
	Demonstrate the ability to successfully manipulate various clay bodies in different applications.	Mix, wedge and construct several duplicate forms, each with a different clay body. Compare and determine which is best for pinch, coil, slab, and wheel-thrown techniques.
Clay has a plastic quality that can be easily manipulated for hand built construction.	Demonstrate handbuilding techniques through the construction of objects made in clay. Demonstrate glaze application and formulation through practical exercises.	a) Pinch technique - Construct a simple bowl form, cup form, lidded form, pierced form, form with embossing and form with subtractive decoration. b) Coil technique - From bottom up, construct a form using only coils, a combination coil/pinch form, and a form combining coils and clay wads. c) Slab technique - Construct an embossed slab around an armature, a leather hard slab, an inflated plastic slab container, a slab and coil construction, and/or a slab and pinch construction. d) Drape technique - Construct a functional or non-functional piece by applying slabs to hump, or press molds, and/or slings.
Certain procedures are performed at specific critical stages during the maturation process of clay forms.	Describe critical stages in maturation and the ability to manipulate the clay successfully during each stage.	Demonstrate the following techniques at the appropriate stage of maturation: - Incising - appliqué - Inlay - burnishing - paddling - sanding -slip decoration - Identify greenware, leatherhard, and bone dry stages.

HIGH SCHOOL
CONTENT - CERAMICS
Page Two

Sample Unit

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
The development of basic skills in wheel throwing enables the individual to construct and modify cylindrical ceramic forms for functional and non-functional purposes.	Explain the physical properties of low fire, stoneware, and porcelain clays.	Research clay to determine the similarities and differences between the physical characteristics of low fire, stoneware, and porcelain clays.
	Know the working characteristics of clay at the plastic stage - leather hard stage, greenware stage, bisque stage, and glaze stage.	Manipulate clay in its plastic state to determine its working characteristics by pinching, modeling, rolling, etc.
	Demonstrate the fundamental skills of centering, opening and pulling.	Practice and experiment with the techniques of centering, opening and pulling.
	Demonstrate throwing a basic cylinder.	Throw a simple cylinder.
	Demonstrate the finishing technique of trimming.	Practice trimming a thrown pot.
Ceramic forms are often a result of a combination of techniques.	Demonstrate the ability to design and construct ware combining two or more of the before mentioned methods.	Construct one or more of the following combinations: - coil/slab - slab/drape - pinch/coil - slab/wheel thrown - drape/wheel thrown - coil/wheel thrown.
Successful ceramic forms often depend on non-ceramic materials as embellishments.	Demonstrate an ability to incorporate other materials to enhance ceramic forms.	Construct ceramic forms incorporating any or all of the following materials: - fibers - stones - wood - glass - metal - wicker - tile - cloth.
Traditional techniques of embellishment include glazing and application of colored slips.	Demonstrate an understanding of and ability to formulate, mix, and apply various types of glazes and slips.	Embellish some, if not all, completed pieces with glazes and/or slips.
Understanding vitrification and clay/glaze maturation due to heat is crucial to successful ceramic experiences.	Demonstrate an understanding of firing procedures.	Discuss the maturation of ware during the firing process including: - Selection and use of cones - Loading procedures for bisque and glaze firings - Presence/absence of oxygen and the effects on glazes - Differences between gas and electric firings.
	Understand the various methods of firing.	Discuss differences in procedures and outcomes derived from open pit, raku, reduction, oxidizing, gas, electric, wood and oil fuel firings.

HIGH SCHOOL
CONTENT - FIBERS

Sample Unit

The study of textiles/fibers provides students with a knowledge of both historical and practical applications of fiber arts. Experiences include the functional and decorative aspects of fibers, the evolution of fabrics and their impacts on world cultures, and hands-on experiences which includes weaving, dyeing, textile design, rug-making techniques and applied decoration. Various methods of producing fibers are explored including off-loom weaving, table and floor-loom techniques, tapestry and macrame'. Experiences in fibers will enrich students' knowledge of color theory and translation of two-dimensional design into three-dimensional reality.

CONCEPTS	OBJECTIVES	SUGGESTED ACTIVITIES
	THE STUDENTS WILL:	THE STUDENTS CAN:
Textile products may be produced with various fibers, techniques, and equipment.	Produce a textile product with various fiber techniques and equipment at increasingly higher levels of skill.	Create projects involving various techniques: weaving, tapestry, quilting, crocheting, and knitting.
Elements and principles of design are basic to production of textile art.	Demonstrate an understanding of design concepts and their application to fibers.	Design and create projects using: latch hook, braid, stitchery, tie dye, batik, silk screen, block printing and painting.
Textile art forms reflect the culture in in which they are recorded.	Demonstrate insight into the history of fiber techniques.	Stamp, stencil and produce a textile product using specified material and processes that utilize color theory, design concepts, and drawing skills.
Weaving terminology and processes are important in understanding textile design.	Demonstrate knowledge of weaving terminologies. Demonstrate the ability to plan and and form geometric color areas, and produce assigned woven patterns.	Make tapestry sampler on a card-board loom, including tabby, color points, soumke, rya, twinging, chaining, and the formation of basic geometric shapes in weaving.
Color may be especially emphasized in textiles.	Demonstrate knowledge of color mixing.	Develop a cartoon to size for tapestry with weaves and colors as appropriate.
Color theory is helpful in the production of textiles.	Demonstrate an understanding of color theory through appropriate choices of color combinations and proper dyeing procedures.	Dye raw fleece.
Contour drawing may be used to simplify forms and create textile designs.	Demonstrate the use of contour drawing to plan a design.	Develop tapestry from a cartoon based on contour drawing.

SAMPLE LESSON PLAN

Sample Lesson: Man - A Study of Self-expression

UNIT PLAN: MAN'S EXPRESSION-HENRI MATISSE

(duration: 10 class periods)

GENERAL UNIT DESCRIPTION:

In this unit of study, the student will explore how man communicates emotion (from intense to dull) in a visual form. The following points will be covered in the course of the unit:

- A study of Old Masters' works: Claude Monet, Pierre Renoir, Georges Seurat, Henri Matisse, Franz Marc, Andre Derain, Pablo Picasso, Georges Braque, and Juan Gris.
- An examination of the artists' documents describing social, historical, political and philosophical concerns and issues of the time.
- A comparison of the technical, compositional and psychological theories of the artists.
- An examination of the range of human emotions (from intense to dull) and universal qualities of expression.
- The creation of visual art work which expresses intense emotional content (with the same intensity of that of the Fauves).
- The evaluation of artwork.

CONCEPTS:

1. The social, political and historical background is the mirror image of works of art.
2. The content of the fine arts are similar to human feelings and emotions.
3. Every type of emotion (from intense to dull) are subjects of fine arts.

OBJECTIVES AND THINKING SKILLS:

At the completion of the unit, the students will be able to:

1. Gain information of the historical, social, political and philosophical background of the Fauves. (acquiring, understanding, identifying)
2. Understand human emotions and how and why they are expressed. (interpreting, identifying, empathizing)
3. Analyze and interpret Fauves' works of art. (associating, empathizing, hypothesizing)
4. Understand the psychology of color utilized by the Fauves and compare that work to other historical periods. (analyzing, interpreting, comparing, perceiving)
5. Identify and interpret the technical and compositional qualities of works of art created by the Fauves. (analyzing, evaluating)

6. Create a visual work of art which has intense emotional content. (problem solving, managing, synthesizing, perceiving, visualizing, imagining)

7. Evaluate their work and explain reasons for the subject matter, color, composition, etc. (summarizing, questioning, analyzing)

PROCEDURE:

(The following procedural steps are correlated in number with the above objectives.)

1. The teacher will provide the students with a historical, social and political perspective concerning the Fauves. This will occur through teacher lecture and Socratic discussion. The historical atmosphere should be compared and contrasted to that of today.

   The teacher will provide students with copies of artists' documents and letters in which the philosophy of the artist is discussed. Socratic discussion and questioning should occur. The following points should be considered:

   a. Why were the artists called "Wild Beasts"?
   b. According to their documents, what were they rebelling against?
   c. What was the reaction of the public to their works? Was the reaction justified? (why or why not)
   d. Compare the situation of the Fauves to situations of today's society.

   Students should view visuals of the art work of the Fauves. Slides, posters, and other visual reproductions can be used. For comparison, slides of artwork which occurred just previously to that of the Fauves (the Impressionists) and just after (the Cubists) should be viewed and compared.

2. The teacher and students should list and discuss qualities of human emotions and the situations in which they occur. The discussion should center upon the intrinsic qualities of man. Discuss:

   a. Intense, dull, cool, logical emotions and their positive and negative circumstances or influences.

3,4 and 5. (These three objectives are separately important. However, procedurally, they will be taught in unison)

The teacher will provide examples of visual works of the Fauves for the students to view. At this point, the students should go beyond identifying the works and demonstrate a knowledge of their meanings. The use of Socratic discussion should cover the following points:

a. What are the common compositional traits of the Fauves? Why did the Fauves use these kinds of compositions? Although, in general, they do not follow the traditional rules of composition, what is achieved in their work? How do the compositional qualities relate to the historical, political and social situations of the time?

b. What kinds of colors and chromas, in general, are used by the Fauves? How are they placed on the canvas to create psychological affect? What is the relationship between the color and the historical setting? What was the reaction of the people, in general, to their work?

c. What were common painting techniques of the Fauves? How does that relate to the meaning of the works? How did the Fauves rebel against the scientific techniques of the Impressionists?

Ultimately, the teachers and the students should examine the difference between the somewhat surface techniques of the Impressionists to the intrinsic qualities of the Fauves.

Students should write a summary of the work of the Fauves regarding:

- a. Philosophical content
- b. Comparison to preceding art works
- c. Technical qualities: surface treatment and color
- d. Subject matter
- e. Compositional characteristics

6. At this point, the students will utilize the techniques and content studied above to create an artwork which expresses extreme, intense emotion. Possible media choices include: acrylic or oil painting, oil pastel drawing, printmaking (particularly silk-screen printing), photography (both color and black and white which could be over-dyed) and sculpture.

7. The students will present their work in class and participate in a class critique. Evaluation should include the quality and purpose of the technique, the compositional qualities, and the emotional quality and meaning. Additionally, the teacher should consider the students' rationales of their works.

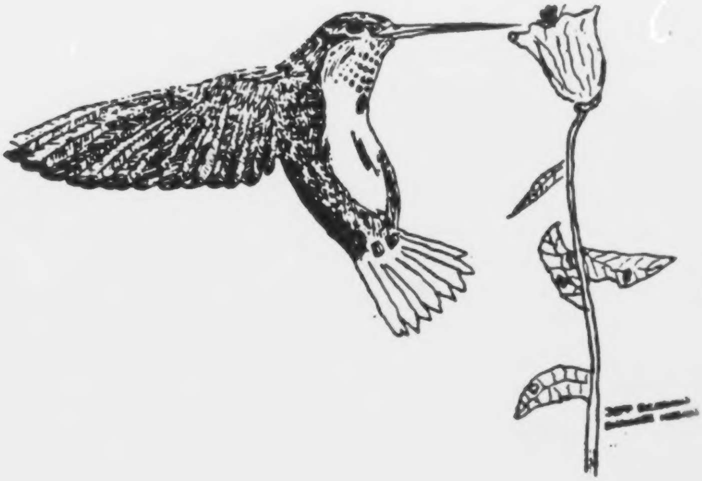
EVALUATION:

1. Students should write an essay which summarizes the historical, social and psychological background of the time period.

2. Evaluation of Socratic discussion and the extent of the students' participation.

3. Students should write an essay in which they identify and explain the intent of the Fauves and the social meanings in their work.

4. Grading of the finished artwork.



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SAMPLE LESSON PLAN

Sample Lesson: Self-expression/Intense Emotion

CONCEPTS

1. Emotion (intense to dull) shown in visual form.
2. Social, historical, political influences on art/viewed through art.
3. Mirror image of society as seen through art.
4. All art expresses an emotion.

OBJECTIVES

The students will...

1. Describe and analyze social, political, historical and philosophical concerns of the time through Fauves masterworks.
2. Compare artists' technical, compositional, and psychological theories by their use of colors.
3. Produce artwork conveying intense emotion.
4. Examine and discuss the range of portrayed emotions.
5. Defend decisions made in regard to the use of compositions, colors, subject matter, etc.

VOCABULARY

Emotion - Fauves/Wild Beasts - Cubists - Impressionists - Social - Political - Historical - Issues and Concerns - Critique - Mirror Images - Motivations/Attitudes - Composition - Intensity - Quality of Expression - Analyze/Interpret - Emotion Through Color

SUPPLIES/TOOLS/EQUIPMENT

Determined by students' choices of media

SUGGESTED TEACHER ACTIVITIES

FOCUS OR MOTIVATION:

The Fauves; why were they called "Wild Beasts?" Why was this group rebelling? What do you think would be the public's response to the "Wild Beasts?" Compare their motivations, attitudes and work to those of today's artists.

INSTRUCTIONAL:

Provide students with information on Fauves: historical, social and political perspectives.

Teacher leads students in a discussion of Fauves motivations and attitudes and compare them with artists of today.

Exhibit exemplars - artwork and documents conveying Fauves' attitudes and emotions.

List and discuss unique qualities of human emotions and intrinsic qualities of mankind.

STUDENT ACTIVITIES

1. Students will write summary of their impressions including philosophical content, technical qualities, subject matter and compositional characteristics.
2. Students construct artwork expressing emotions.
3. Students write a summary of their impressions of Fauves.

RESOURCES

EXAMPLES OF:

Monet, Renoir, Marc, Seurat, Mattisse, Derain, Gris,

Documents written by the above artists.

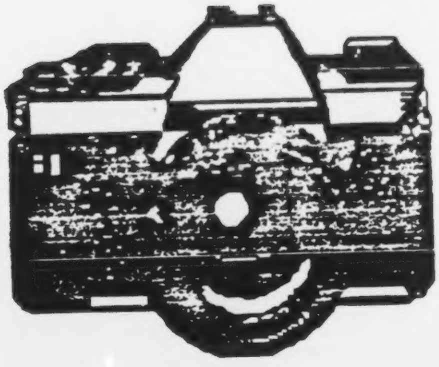
EVALUATION

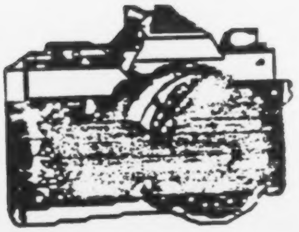
1. Did the students write a unique summary of their impression of Fauves?
2. Did the students express emotion in their works of art?
3. Did the students use suggested materials and techniques?

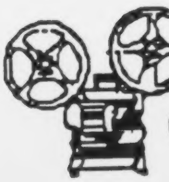
ALTERNATIVE/ENRICHMENT ACTIVITIES

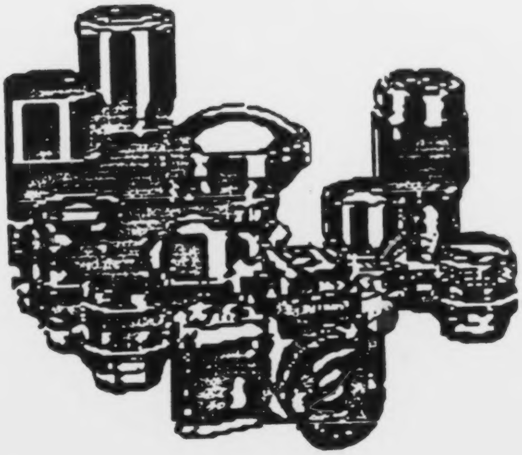
Discuss and compare the philosophy of the Fauves with those of Bauhaus, De Stijl and/or Der Blaue Reiter.

Glossary









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ART MUSEUM AND ART GALLERY EDUCATIONAL OPPORTUNITIES

The following area museums, galleries and organizations provide services or information which could be valuable to classroom teachers and students.

The Agricultural Hall of Fame and National Center
630 N. 126th Street
Bonner Springs, Kansas 66012
(913) 721-1075
Harold Adkins, Director

Hours: April 1 to December 1 - 9:00 a.m. to 5:00 p.m. Monday through Saturday, 1:00 p.m. to 5:00 p.m. Sunday.

Admission: Adults - $3.00, Adults over 65 - $2.50, Youths 6 to 16 - $1.50, Children under six - free. A group tour brochure has been published and group rates are available.

Rural art is incorporated in general historical exhibits, there are occasional special showings of work by single rural artist, and a permanent gallery is planned for the future.

The Allen County Historical Society
207 N. Jefferson
Iola, Kansas 66749
(316) 365-3051
Helen Henderson, Curator/Director

School tours are available.

Art & Design Gallery
The University of Kansas
Lawrence, Kansas 66045

Hours: Sunday and Monday - 1:00 p.m. to 4:30 p.m., Tuesday through Friday - 8:30 a.m. to 4:30 p.m.

Write for schedule of exhibits and Hallmark Symposium Series of Lectures.

Artists Registry, Inc.
255 North Market
Wichita, Kansas 67202
(316) 267-1643
Barbara Mallonee

A library of slides from Kansas artists is being created to become available for public viewing.

Art Research Center (ARC)/
The International Institute for Modern Structural Art (ISA)
323 West Eighth
Kansas City, Missouri
(816) 472-4072 and (816) 561-2006
Michael Stephens, Coordinator

Programs: exhibitions, performances, services, publications, workshops, residencies, symposia, and lectures.

Bedyk Gallery
903 Westport Road
Kansas City, Missouri 64111
(816) 561-3800
Virginia Hellix, Director

Tours welcome by appointment on Wednesday, Thursday, or Friday - 10:30 a.m. to 3:30 p.m., except the first week of the month. Exhibits specialize in regional contemporary artists.

Carnegie Center for the Arts
Dodge City Area Arts Council
P.O. Box 945
701 Second Avenue
Dodge City, Kansas 67801
(316) 225-6388
Patty McGee, Executive Director

Hours: Tuesday through Friday - Noon to 5:00 p.m., Saturday - 11:00 a.m. to 3:00 p.m.

There is free admission and monthly exhibits.

The Coffeyville Historical Society, Inc.
113 E. 8th
Coffeyville, Kansas 67337
Dorothy Forth, Co-Director of Tours

The Brown Mansion is open from Memorial Day to Labor Day, seven days a week. Hours: 10:00 a.m. to 5:00 p.m. Labor Day to Memorial Day, six days a week. Hours: Tuesday through Sunday - 1:00 p.m. to 5:00 p.m. Tours are by appointment.

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The Collective Art Gallery
903 West Sixth
Topeka, Kansas 66606
(913) 234-4254
Larry D. Peters, Director

Hours: 11:00 a.m. to 5:00 p.m. Tuesday through Saturday. Exhibits of work by ten area members and gallery talks are available.

Ellis County Historical Society
100 West 7th
Hays, Kansas 67601
(913) 628-2624
Leonard Day, Director

Tours are available with two weeks notice; special tours can be arranged for special exhibits such as a Christmas exhibit of eight hundred toys from museum collection; photo and document archives are available; and SUITCASE EXHIBITS are available with museum staff visiting classrooms.

Fort Hays State University Visual Arts Center
Department of Art
600 Park
Hays, Kansas 67601
(913) 628-4247
John C. Thorns, Jr., Chairman - Department of Art

Programs include workshops and demonstrations by faculty for students and teachers; slide shows and lectures on general or specific topics; children's classes or special education programming available upon request; gallery exhibitions, tours, traveling exhibits, high school art exhibitions each April, and a summer Youth Talent Program.

Indian Center Museum
Mid-America All Indian Center
650 North Seneca
Wichita, Kansas 67203
(316) 262-5221
Richard Mitchell or Joy Nichols

Hours: Monday through Saturday - 10:00 a.m. to 5:00 p.m., Sunday - 1:00 p.m. to 5:00 p.m. Closed Mondays from October until April.

Admission: Adults - $1.75, Sr. Citizens - $1.00, Students - $1.25, Children 6-12 - $.75. Tours are available upon request.

Kansas Museum of History
6425 SW Sixth
Topeka, Kansas 66615
(913)272-8681

Hours: Monday through Saturday - 9:00 a.m. to 4:30 p.m., Sunday - 12:30 p.m. to 4:30 p.m. Brochures are available which describe exhibits, tours, slide/tape programs and traveling resource trunks.

Kansas University Museum of Natural History
The University of Kansas
Lawrence, Kansas 66045
(913) 864-4173
Elizabeth Patton, Program Developer

Programs: Four floors of exhibits; loan kits; and summer drawing workshops for 10-13 age students.

Kauffman Museum
Bethel College
North Newton, Kansas 67117
(316) 283-1612
Reinhold Janzen, Curator, Director of Education

Hours: Thursday through Sunday - 1:30 p.m. to 4:30 p.m. or by appointment.

Admission: Children 6 through 16 - $1:00, Adults - $2.00, Groups of 10 or more for half price.

A natural and cultural history museum of the Central Plains which features Mennonite immigrant societies. Tours and programs are available for public school groups by appointment and interpretive leaflets are available.

Koester House Museum
919 Broadway - P.O. Box 101
Marysville, Kansas 66508
(913) 562-2417
Delores Brooker, Curator, K.S.U.

Hours: 1:00 p.m. to 5:00 p.m.

Tours are available by appointment.
Admission: Students - $.50

Konstverk Gallery of Fine Arts
131 Harrison - P.O. Box 307
Lindsborg, Kansas 67456
(913) 227-2998
(913) 827-1136
Rick Nelson, Curator

Hours: Monday through Saturday 10:00 a.m. to 5:00 p.m. , Sunday 1:00 p.m. to 5:00 p.m.

No Admission Charge.

Martin & Osa Johnson Safari Museum & Selsor Gallery
Sixteen South Grant
Chanute, Kansas 66720
(316) 431-2730
Sondra Updike Alden, Director

Hours: Monday through Saturday - 10:00 a.m. to 5:00 p.m., Sunday - 1:00 p.m. to 5:00 p.m.

Admission charged.

Exhibitions and special showings described in print is available upon request. Discovery Kit is available for classroom use by reservation. The charge for the Discovery Kit is $10.00 plus shipping.

Publication: EMPTY MASKS by Barbara E. Henshall is available for $3.50 plus $1.00 for postage and handling.

Mennonite Heritage Museum
Box 231
Goessel, Kansas 67053
(316) 367-8200
Jan Schmidt, Director

Hours: March through April and October through December - Tuesday through Sunday - 1:00 p.m. to 4:00 p.m.

Admission: Adults - $2.50, Children twelve years and younger - $1:00, Tour group admission - $.50 per child by appointment.

Mulvane Art Center
17th and Jewell
Topeka, Kansas 66610
(913) 295-6324
Dr. Andrew Jay Svedlow, Director

Hours: Monday through Friday - 9:00 a.m. to 4:00 p.m., Sunday - 2:00 p.m. to 5:00 p.m.

Write or call for expanded information on guided tour programs, outreach programs, or art education kits.

The Nelson-Atkins Museum of Art
4525 Oak Street
Kansas City, Missouri 64111
(816) 561-4000
Ann H. Brubaker, Director, Department of Education

Write for expanded information from the Teacher Services Department on tours for school groups, workshops for teachers, non-credit courses, and audio-visual resources.

Old Castle Museum
Baker University
515 Fifth
Baldwin City, Kansas 66006
(913) 594-6809
Tom Church, Curator

Hours: Tuesday through Sunday - 2:00 p.m. - 5:00 p.m. Pamphlets, films, books and slide shows are available.

Old Mill Museum and Park
McPherson County
P.O. Box 94
Lindsborg, Kansas 67456
(913) 227-3595
Dorman Lehman, Director

Hours: April - October, Monday through Saturday - 9:30 a.m. - 5:30 p.m., Sunday - 1:00 p.m. - 5:00 p.m.; November - March, 1:00 p.m. - 5:00 p.m.

No Admission Charge for school groups from McPherson County. Reservations are required.

Reuben Saunders Gallery
125 South Washington
Wichita, Kansas 67202-4720
(316) 264-0572
Jane L. Eby

Exhibits of works by Wichita and Kansas artists are available weekdays and custom designed talks are available upon request. There is no admission charge.

The Riley County Historical Society and Museum
2309 Claflin
Manhattan, Kansas 66502
(913) 537-2210
D. Cheryl Collins, Archivist/Librarian
Jean C. Dallas, Director/Curator

Hours vary for Historical Museum, Pioneer Log Cabin, Hartford House and Wolf-Butterfield House. There is no admission charge.

Rush County Historical Society
LaCrosse, Kansas 67548

The Post Rock Museum, Rush County Historical Museum and Barbed Wire Museum information and hours are available from the LaCrosse Chamber of Commerce; P.O. Box 716, LaCrosse, Kansas 67548.

Salina Art Center
P.O. Box 743
Salina, Kansas 67402-0723
Saralyn Reece Hardy, Director
Information is available upon request.

Sandzen, Birger Memorial Gallery
401 North First Street
Lindsborg, Kansas 67456

Hours: Wednesday through Sunday - 1:00 p.m. to 5:00 p.m. Closed Monday, Tuesday and Major Holidays.

Admission: Adults $1.00 - Children and students Grades 1-12 $.25

Spencer Museum of Art
The University of Kansas
Lawrence, Kansas 66045
(913) 864-4710
Anne El-Omami, Curator of Education

Hours: Tuesday through Saturday - 8:30 a.m. to 5:00 p.m., Sunday - 12:00 to 5:00 p.m.

Request brochure with expanded information on gallery notes/technical colloquium brochures, tours and lectures for the permanent collection, outreach programs, workshops, classes for teachers and students and other special events.
The permanent collection includes a comprehensive overview of Western Art from the Ancient World to Contemporary American and European Art with particular strengths in Oriental, Photography and Prints.
There is no admission charge.

The Stevens County Gas and Historical Museum, Inc.
903 South Adams
P.O. Box 87
Hugoton, Kansas 67961
Gladys Renfro, Curator

Hours: Daily - 1:00 p.m. to 5:00 p.m. Morning tours are available by appointment. Exhibits include oil paintings of wild flowers by the late Oleta Wilson and originals and prints from the Porter Estate.

Stone Gallery
107 West 6th, Box 1113
Hays, Kansas 67601
(913) 625-7619

Hours: Daily - 9:00 a.m. to 5:00 p.m. Exhibits include many art forms. Outside the gallery is a work space for the stone sculptor, Pete Felten. The studio of painter Bruce Burkholder is nearby.

Stone House Gallery
Fredonia Arts Council, Inc.
320 North 7th, P.O. box 355
Fredonia, Kansas 66736
(316) 378-2052
Anita Smith, Administrator

Hours: September through May, Weekdays - 9:00 a.m. to 1:00 p.m. Juried exhibits are continually changing.

By appointment only.

Strecker Gallery
832 Poyntz
Manhattan, Kansas 66502
Ronda Knight, Administrator

Gallery presentations are available upon request.

Sven & Me
120 South Main
Lindsborg, Kansas 67456
Mardel Esping, Owner

There are monthly shows of regional artists and seminars or instruction in Navajo weaving or tapestry techniques are available upon request.

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Topeka Public Library
The Gallery of Fine Arts
1515 West 10th
Topeka, Kansas 66604-1374
(913) 233-2040
Larry D. Peters, Gallery Director

Hours: The Gallery of Fine Arts in open between Labor Day and Memorial Day on Weekdays - 9:00 a.m. to 9:00 p.m., Saturday - 9:00 a.m. to 6:00 p.m. and Sunday - 2:00 p.m. to 6:00 p.m.

An exhibition schedule and gallery talks are available upon request.

The University of Kansas Museum of Anthropology
The University of Kansas
Lawrence, Kansas 66045
(913) 864-4245
Celia Daniels, Public Education Coordinator

Hours: Tuesday, Wednesday, and Thursday - 9:00 a.m. to 2:30 p.m.

Admission is $ .75 per student with accompanying adults free.

Write or call for expanded information on six available programs and/or classroom kits on cross- cultural topics.

Wichita Art Association, Inc.
9112 East Central
Wichita, Kansas 67206
(316) 686-6686
Andrea Linton, Administrative Assistant

Brochures are available upon request with schedules of classes in the School of Art, School of Dance, and School of Children's Theatre.

Wichita Art Museum
619 North Stackman Drive
Wichita, Kansas 67203
(316) 268-4921
Howard Wooden, Director

Hours: Tuesday through Saturday - 10:00 a.m. to 4:50 p.m., Sunday - 1:00 p.m. to 4:50 p.m., Closed Monday. No formal admission charge.

A Storytelling Tour is provided for second graders which includes a hands-on gallery. The Wichita Breakfast Optimist Club has granted the Wichita Art Museum funds to be used to provide bus transportation to the Museum for fourth grade classes.

The Wichita Public School Media Center has produced a number of video-tapes about the Wichita Art Museum collection which provide excellent study aids for a trip to the Museum, art appreciation lessons and American history lessons.

Other information is available upon request.

Wichita Historical Museum
204 South Main
Wichita, Kansas 67202
(316) 265-9314
Susan Miner, Education Director

Hours: Tuesday through Friday - 11:00 a.m. to 4:00 p.m., Saturday and Sunday - 1:00 p.m. to 5:00 p.m., Closed Monday.

Tours are available for first grade through sixth grade. Please call at least two weeks in advance.

Wichita Public Library Gallery
223 South Main
Wichita, Kansas 67202

Information is available upon request.

BEST COPY AVAILABLE

MODEL MINIMUM LIBRARY FOR ART TEACHERS

Ansel Adams Photography Series, New York Graphic Society,1980-83, Little, Brown, and Co., Boston, Mass.

Art Activities for Children, Hardiman & Zernich, 1981, Prentice-Hall, New Jersey.

Art for Elementary Classrooms, Hubbard, 1982, Prentice-Hall, New Jersey.

Art Fundamentals: Theory & Practice, Ocvirk, Otto, Bone, Robert, Stinson, Robert, & Wigg, Philip, Wm. C. Brown, Co.,1985 (5th Edition), Dubuque, Iowa.

Art in Action, Hubbard, 1987, Grades 1-8, Holt, Rinehart & Winston, New York.

Art in Focus, Mittler, Gene, 1986, Bennett-McKnight, Peoria, Illinois.

Art Synectics, Roukes, Nicholas, 1984, Davis Publications, Inc., Worcester, Mass.

Art In The Elementary School:Drawing, Painting and Creating for the Classroom, Linderman, 1984, W.C. Brown, Dubuque, Iowa.

Art In Your World & Art In Your Environment, Brommer, G., 1985, Davis Publications, Inc., Worcester, Mass.

Artist's Handbook of Materials & Techniques, The, Mayer, Ralph, 1973, (or later) Viking Press, New York.

Artstrands, Hubbard & Zimmerman, 1985, Waveland Press, Prospect Heights, Illinois.

Ceramic Formulas: The Complete Compendium, Conrad, John W., 1973 (or later), Macmillan Publishing Co., Inc., New York.

Ceramics: A Potter's Handbook, Nelson, Glenn, (5th Edition or later), Davis Publications, Inc., Worcester, Mass.

Concepts of Design, Includes 10 volumes: Color & Value, Texture, Line, Shape & Form, Space, Pattern, Emphasis, Balance & Unity, Contrast, Movement & Rhythm., Horn, Geo., et al., 1974, Davis Publications, Inc., Worcester, Mass.

Creative and Mental Growth, Lowenfeld & Brittain, 1987, Macmillan, New York.

Creative Watercolor Techniques, Szabo, Zoltan, Watson-Guptill Publishing Co., Lakewood, New Jersey.

Design and Creation of Jewelry, Von Neumann, Robert, 1982, Chilton Book Co., Radnor, Pennsylvania.

Discover Art, Chapman, 1987, Series 1-6, Davis Publications, Mass.

Discovering Art History, Brommer, G., 1981, Davis Publications, Inc., Worcester, Mass.

Drawing on the Artist Within, Edwards, Betty, 1986, Simon & Schuster, New York.

Drawing on the Right Side of the Brain, Edwards, Betty, 1979 (or later), J.P. Tarcher, Inc., Los Angeles, CA.

Elementary Teacher's Art Handbook, The, Lansing & Richards, 1981, Holt, Rinehart & Winston, New York.

Emphasis Art, Wachowiak, 1985, Harper & Row, New York.

Exploring Photography, Walker, Richard J. & Robert E., 1983, Goodheart-Wilcox Co., Inc., South Holland, Illinois.

Great Painters, Ventura, Piero, 1984, G.P. Putnam's Sons, New York.

Helping Children to See Art & Make Art, (2 volumes: Primary & Intermediate), 1982, Fearing, Kelly, Mayton, Emma L., Francis, Bill D., & Beard, Evelyn, W.S. Benson & Co., Austin, Texas.

History of Art, Janson, H.W., 1967, Prentice Hall, Inc., Englewood Cliffs, New Jersey, and Harry N. Abrams, New York.

History of Modern Art, Amason, H.H., Harry N. Abrams, New York.

Jewelry Making: A Guide for Beginners, Foote, Ted, 1981, Davis Publication, Inc., Worcester, Massachusetts.

John Hedgecoe's Complete Photography Course, Hedgecoe, John, 1979, Simon & Schuster, New York.

Living With Art, McCarter & Gilbert, 1987, Random House, New York.

Looking at Paintings, Kennet & Measham, 1981, Van Nostrand Reinhold, New York.

Photo One, Muse, Ken, 1987, Prentice-Hall, Inc., Englewood Cliffs, New Jersey.

Potter's Dictionary of Materials & Techniques, The, Hamer, Frank & Janet, 1975, Watson-Guptill Publications, New York., Revised Edition.

Safety in the Artroom, Qualley, 1986, Davis Publications, Mass.

Teaching Secondary School Art, Linderman, 1984, Wm. C. Brown, Dubuque, IA.

Techniques of Rug Weaving, The, Collingwood, Peter, 1969 (Ist Printing), Watson-Guptill Publishing Co., Inc., Lakewood, New Jersey.

Thinking About Art, Feldman, 1985, Prentice-Hall, New Jersey.

Varieties of Visual Experience, Feldman, 1987, Prentice-Hall, New Jersey.

Watercolor, Bold & Free, Goldsmith, Lawrence C., Watson-Guptill Publishing Co., Lakewood, New Jersey.

EVALUATION

Evaluation must be guided by goals and objectives. A grade is a symbol designating a level of worth according to a fixed norm or criterion relative to a group. Evaluation can be accomplished without grading, but the reverse, grading without evaluation is not advised.

Without evaluation, the art class can easily be viewed as only a leisure time activity or a time for play. Growth in skills, attitudes and knowledge related to the visual arts must be evaluated.

Areas and types of evaluation will be described below, followed by comments on self-evaluation. Examples of rating sheets for work habits of students and student-*produced* art are included next. Teacher evaluation instruments for self-evaluation purposes or for the students to use completes the section on evaluation.

Areas and types of evaluation

The range of evaluation is quite broad. Following are four significant identified areas:

1. THE EDUCATIONAL CONTEXT. This area includes an evaluation of community resources, school material and personnel resources, characteristics of the students, and facilities. This is called Diagnostic evaluation.

2. CURRICULUM CONTENT AND ACTIVITIES. This area deals with an evaluation of the goals and objectives of a program and the ways they are to be realized in a particular school setting. There may be more than one curriculum route to achieve the same goals. This is one type of diagnostic evaluation.

3. THE EFFECTS AND EFFECTIVENESS OF THE CURRICULUM WHILE IN PROGRESS. This area deals with evaluating the results of the program while it is in progress, and while something can still be done to improve it. Student self-evaluation forms, progress reports, questionaires, and teaching evaluations are some usable methods. This is called Progress or Formative evaluation.

4. PRODUCT EVALUATION. This area evaluates how well objectives have been attained while dealing with a product. Products can include a particular skill attained from a lesson, a completed work of art, outcomes of an instructional unit, or the mastery of a subject by students at the termination of a course of study. Products are evaluated at the completion of a lesson, unit or course. This is called Terminal or Summative evaluation and usually associated with the report card grading method.

Methods in the Areas of Evaluation

The methods of evaluation will vary with the areas in which the evaluation is to be conducted. The following four areas, previously described, contain some suggested methods.

1. THE EDUCATIONAL CONTEXT.
   A. Student characteristics: What are their art interests? Cultural background? Level of achievement? Art background?

   Methods:
      a. Examine portfolio of art work
      b. Interest checklist
      c. Questionnaire
      d. Open discussion
      e. Art pre-tests
      f. Observations

   B. Library holdings of art books, art magazines, slides, videotapes, and movies.

   Method:
      a. Inventory

   C. Art materials: diversity, quality, quantity and availability. Are only paper and crayons available? Where are they stored?

   Methods:
      a. Inventory
      b. Checklist

D. Art equipment types and availability: Is a kiln available for ceramic ware? Are there brayers for printmaking?

Methods:
a. Inventory
b. Checklist

E. Art budget: Is there flexibility in ordering art materials by individual teachers? Is the budget sufficient to meet the goals of the program?

Method:
a. Inventory

F. Art facilities: Is the room adequately lighted? Have safety precautions been met (ventilation, etc.)? Is the working space sufficient? Is there adequate storage and display space? Is there a sink available in the room?

Methods:
a. Inventory
b. Checklist

G. Community support: Can art be displayed in community buildings, i.e.banks and libraries? Are members of the community willing to talk to art classes? Art there support groups? Does the parent/teacher organization support the arts? Is the community/city newspaper willing to feature school art related articles? Is there an art gallery or museum in the community?

Methods:
a. Inventory
b. Observation

H. Administrative support: Is space, outside of the art room, allocated for displaying art work in the school? Is art education encouraged as a regularly scheduled curricular subject? Is interest shown in student art work throughout the year? Is the art budget supported?

Methods:
a. Interview
b. Observation

I. School personnel support: Is there an art consultant in the district? Does the faculty view art education as an import- ant subject in the curriculum and do they take an active interest in school art?

Methods:
a. Observation
b. Informal discussion

J. Teacher preparation/attitude: Are teachers prepared with a scope and sequence plan for the year? Have they appropriate background in art education? Is time regularly scheduled for art education?

Methods:
a. Observation
b. Examination

2. CURRICULUM CONTENT AND ACTIVITIES.

A. The National Art Education Association defines learnings in art as having four major components:

1. Seeing and feeling evaluative and functional relationships.
2. Producing expressive works of art.
3. Knowing and understanding about the objects of art and design.
4. Evaluating works of art and design.

Do the goals of the art program include some learnings from all four components?

Method:
a. Inventory and analysis

B. The NAEA also identifies eight major objectives and experiences to help achieve those goals. Students should demonstrate the capacity to:

1. Have intense involvement in and response to personal visual experiences.
2. Perceive an understand visual relationships in the enviro- ment, especially aesthetic relationships.
3. Think, feel, and act creatively with visual art materials.

4. Increase manipulative and organizational skills in art performance appropriate to individual abilities.
5. Acquire a knowledge of mankind's heritage of visual art and design.
6. Understand the nature of art and the creative process.
7. Make intelligent visual aesthetic judgments.
8. Use art knowledge and skills in personal community life.

Methods:

a. Inventory and analysis of curriculum plans.
b. Observation of students and art activities in process.
c. Tape and/or video recordings of learning activities.
d. Observation and examination of student artwork.

C. The NAEA also defines the scope of art learning experiences as nine in number. All should be included in the school program, although they may vary in emphasis depending on the individual student and the grade level.

1. Examining extensively both natural and man-made objects from many sources.
2. Expressing individual perceptions, ideas and feelings through a variety of art media which are suited to the manipulative abilities and creative needs of the students.
3. Experimenting with art materials and processes which allow students to understand their potentials for personal expression.
4. Working with tools appropriate to the students' abilities and to develop manipulative skills needed for satisfying aesthetic expression.
5. Organizing, evaluating, and reorganizing work-in-process to gain an understanding of the formal structuring and expressive potential of line, form, color, shape, and texture in space.
6. Reading about, looking at, and discussing works of art and design from contemporary and past cultures, using a variety of educational media and community resources.
7. Evaluating art of both students and mature artists, industrial products, and home and community design.
8. Seeing artists and designers at work in their studios, in the classroom, or on film.
9. Engaging in activities which provide opportunities to apply art knowledge and aesthetic judgment to personal life, home, or community planning.

Methods:

a. Inventory and analysis of curriculum plans.
b. Observation of students and art activities in progress.
c. Tape and/or video recordings of learning activities.
d. Observation and examination of student artwork.

3. THE EFFECTS AND EFFECTIVENESS OF THE CURRICULUM WHILE IN PROGRESS. The goals and objectives of the art curriculum may be well written but are those goals and objectives being realized? Are students actually learning and having experiences consistent with the major objectives and scope of the program? Evaluation while in progress will allow for changes while something can be done.

Methods:

a. Student self-evaluation forms
b. Progress reports
c. Questionnaires
d. Interviews with students

e. Portfolio examinations
f. Testing
g. Tape recordings
h. Observations
i. Anecdotal records
j. Checklists
k. Diaries
l. Written papers
m. Sketch books
n. Observation forms

4. **Terminal or summative evaluation of products.**

A. Overall evaluation of student art learnings at the end of the quarter or course.

Methods:

a. Summary report form
b. Narrative report

B. Evaluation at the end of a unit.

Methods:

a. Self-evaluation form
b. Written Test
c. Unit evaluation form
d. Unit portfolio evaluation

C. Evaluation at the end of a lesson.

Methods:

a. Individual critique
b. Group critique'
c. Oral report
d. Project evaluation form
e. Self-evaluation form
f. Quiz/test
g. Analysis of the lesson's behavioral objectives

Self-evaluation in art

On the senior high school level, guided self-evaluation is often effective, i.e. it can help raise standards for attitude and achievement. A checklist, such as the following, has been effective.

Do I start my work as soon as the period begins? (always, most of the time, sometimes, very rarely)
Do I help to maintain a good working atmosphere?
Do I attempt to take good care of materials and tools?
Do I keep to a minimum those discussions which have little value for my work?
Do I try to find original and/or intelligent solutions for my art projects?
Do I strive for good craft work?
Do I improve my skill in drawing, painting, pottery, etc.?
Do I spend time (in or outside of class) reading about art or artists?
Do I use a sketch book in or outside of class?
Do I spend time looking at artwork reproduced in books or magazines or at original works at public exhibitions?

A checklist is only one of many devices for self-evaluation. It has the advantage of requiring a minimum of time and does not handicap those students who have difficulties in expressing themselves in written form. Teaching students to evaluate their work causes them to be reflective about their experiences.

EXAMPLES OF RATING SHEETS

STUDENT PERFORMANCE

Lesson Evaluation Form

Lesson:____________________**Grade:**______________________**Date:**_______________________

Critical Thinking:

1. Did the students have to compare two or more items and make some kind of decision?
   During teacher/student discussion ______________
   While working ____________________________
2. Were any new concepts learned?
   During teacher/student discussion ______________
   While working ____________________________
3. Was it necessary for students to observe/make judgments?
   During teacher/student discussion ______________
   While working____________________________
4. Was a concept made clearer through correlation or interrelation of subjects?
   Yes ____
   No ____

Information:

1. Was a new vocabulary introduced?
   Yes ____
   No ____
2. Were new "art" words learned?
   Yes ____
   No ____
3. Did students discuss related general information?
   Yes ____
   No ____
4. Were the students introduced to any artists?
   Yes ____
   No ____

Skill and Techniques:

1. Was a new skill/technique presented?
   Yes ____
   No ____
2. Was time provided to develop skills/techniques that were familiar but not mastered?
   Yes ____
   No ____

Involvement:

1. Was student interpretation of the subject based on how they felt rather than what they were told?
   Yes ____
   No ____
2. Was there sufficient opportunity to fully explore properties of the materials used?
   Yes ____
   No ____
3. Were any discoveries made while working with the materials?
   Yes ____
   No ____
4. Did students "talk art" while working?
   Yes ____
   No ____

* IN PERSPECTIVE, *ARIZONA ART EDUCATION*

ART PRODUCT EVALUATION FORM

	Not Evident	Emerging	Average	Competent	Outstanding
1. Skillful composition	0	1	2	3	4
2. Originality of ideas	0	1	2	3	4
3. Complexity and detail	0	1	2	3	4
4. Sensitive use of line	0	1	2	3	4
5. Sensitive use of color	0	1	2	3	4
6. Appropriate use of texture	0	1	2	3	4
7. Purposeful use of shape	0	1	2	3	4
8. Thoughtful use of space/ perspective	0	1	2	3	4
9. Effective use of media	0	1	2	3	4
10. Expressiveness	0	1	2	3	4
Column Total	____	____	____	____	____
Weighted Column Total	____	____	____	____	____

Overall Total ____

* School Arts - November 1983

STUDENT WORK HABITS

RATING SHEET for measuring work habits, cooperation, and efforts in arts classwork.

Statement can be marked ———————— Yes = 3 Seldom = 1
Usually = 2 No = 0

	1	2	3	4	5	6	7	8	9
1. Student organizes work area and materials efficiently, begins work promptly.									
2. Student works independently without asking for frequent attention from classmates.									
3. Student is willing to try a new idea or material, and if there is failure, to try again.									
4. Student works without distracting classmates by talking or actions.									
5. Student shows responsibility when using borrowed equipment and materials.									
6. Student is considerate in commenting on or handling the work of others.									
7. Student works without dependence on teacher for suggestions, ideas, and approval.									
8. Student contributes helpful ideas and suggestions to the total class program.									
9. Student does extra work outside of class.									

* Art Guidelines - Topeka Public Schools

ART PROGRESS REPORT

Name ______________________________ Teacher ____________________

Evaluation Period Ending ____

The following areas of growth in art education have been evaluated during the last school grading period by observation, written tests, discussion and analysis of art work production. Not all areas received equal emphasis.

KNOWLEDGE OF	A	B	C	D	F
Content and subject matter of art by experience, observation and analysis					
Art procedures, processes, tools and materials					
Composition, as evident in artwork					
Art History					
Aesthetics - describes, analyzes from, interprets content and evaluates with criteria					
Art Vocabulary					
ATTITUDES					
Shows interest in art/self starting/ participates in discussion.					
Works hard, is persistent, completes work					
Is open to many styles and other art works					
Is flexible and fluent/open to experiment and will try new ideas					
Shows self-confidence					
Shows willingness to share and cooperate					
SKILL					
Uses materials, tools and techniques skillfully					
Work shows care, neatness and craftsmanship					
Uses art materials and processes in an original and imaginative way					

COMMENTS: ____

OVERALL PROGRESS GRADE ______________

Parent Response: ______________________________________

PORTFOLIO EVALUATION

Name ______________________________ Hour ____________________

	1	2	3
Design			
Preliminary drawing			
Enlargement and transfer of drawing			
Use of space..........			
Effective focal area			
Color			
Monochromatic scheme			
Contrast			
Range of values			
Mixing			
Craftsmanship			
Painting			
Portfolio construction			
Ability to follow and understand instructions..........			
COMMENTS:			
Evaluation ____________________			
Quiz ____________________			
Total ____________________			

EVALUATING ART ASSIGNMENTS

Name ______________________________ Unit ____________________

Criteria:	Proj. #1 Grades	Proj. #2 Grades	Proj. #3 Grades	Proj. #4 Grades
Craftsmanship/Technical Proficiency				
Compositional Quality-Balance, Unity, and Variety				
Three-dimensional Quality				
Depth and Breadth of Exploration				
Other:				
TOTAL POINTS ____________				
GRADE AVERAGE (divided by # of criteria)				

A+ = 12, A = 11, A- = 10, B+ = 9, B = 8, B- = 7, C+ = 6, C = 5, C- = 4, D+=3, D=2, D-=1, F=0

* Enter the grade (number) for criteria in the box across from the criteria which is appropriate. Total the grade points down the column and divide by the # of criteria used to get the grade average for that project.

ART PROGRESS REPORT
AFFECTIVE DOMAIN (ATTITUDES-VALUES)

Name ______________________________

	A	B	C	D	F
1. Shows interest by being on time to art class.					
2. Verbally anticipates in discussions during critical analysis using art vocabulary and art criterion.					
3. Art class attendance.					
4. Is self-directed. Does independent research on art assignments when necessary. Shows effort.					
5. Participates in class discussions. Shows prior preparation by reading text or other materials.					
6. Is prepared and on time with art materials, paper and assignments.					
7. Is persistent, works through difficulties and shows involvement.					
8. Shows willingness to contribute to the class by hanging art work, putting class art materials away, and helping organize the room.					
9. Shows care in cleaning up, organizing art materials and pride in own art work.					
10. Shows a willingness to help and discuss art ideas with other class members.					
11. Shows enthusiasm and interest in art related ideas.					

STUDENT PROJECT EVALUATION/PERSONAL RESPONSE

Date ____________________ Name of Problem-Project ____________________

Date Completed ______________________________

1. I thought this project was:	Boring	___	___	___	___	Interesting
2. I found this project:	Easy	___	___	___	___	Difficult
3. Time-wise, I could have used:	More	___	___	___	___	Less
4. I thought my grade should have been:	Lower	___	___	___	___	Higher
5. Teacher help was:	Too Much	___	___	___	___	Not Enough
6. I learned:	Much	___	___	___	___	Little
7. The explanations were:	Clear	___	___	___	___	Confusing
8. The freedom to work in my own direction was:	Too Much	___	___	___	___	Not Enough

The most important thing that I learned from this project was: ____________________

____

____

____

Other comments, suggestions: ____________________

____

____

STUDENT EVALUATION OF CLASS/TEACHER

Please respond to the questions by putting an X in the box next to the question and under the response which best explains how you feel. Your honest answer will be appreciated and will be considered by the teacher in order to improve art classes or teaching techniques.

QUESTIONS	ALWAYS	USUALLY	SELDOM
1. Did you like this class?			
2. Did you learn anything in this class?			
3. Was there enough order in the classroom to work and learn?			
4. Did you enjoy the way the teacher taught the class?			
5. Did the teacher show interest and enjoyment in teaching the class?			
6. Did the teacher seem to know the subject matter that was being taught?			
7. Was the teacher prepared each day?			
8. Did the teacher talk too much?			
9. Were the instructions and assignments clear and understandable?			
10. Did you enjoy projects, assignments, and classwork?			
11. Was it helpful to see other art works (visual examples) before you began projects and assignments?			
12. Was grading and evaluation fair?			
13. Did the teacher give you enough help?			
14. Did the teacher treat you with respect?			
15. Did the teacher treat you as a child?			
16. Do you think the teacher liked you?			
17. Was the teacher fair and reasonable in handling discipline?			

What changes would you like to see in the class?

Would you like to take another class in art? If so, what?

ART EDUCATION AUDIT
SCHOOL GUIDE

Evaluation Checklist

This checklist attempts to point the strengths and weaknesses of the art program and how well it meets the needs of the pupil population and the school community. Art should help students develop aesthetic values; develop significant skills in composition and visual expression; explore personal interests; and learn to use skillfully all the basic elements and principles of design. When evaluations are made, it should stimulate improvement. Use careful judgment so that essential elements are placed in proper perspective. The goal is to aid in providing an appropriate program and facility to meet the needs of students.

Ratings 1 through 4 are as follows:

1. not included; provisions and/or facilities are not found in the program.
2. not effective; provisions and/or facilities are limited and functioning poorly.
3. somewhat effective; provisions and/or facilities are satisfactory, but need improvement.
4. very effective; provisions and/or facilities are functioning excellently.

Criteria for this art evaluation checklist has been taken from the National Art Education Association's handbook. It is an accepted instrument by art scholars throughout the United States.

Art Program Evaluation **Attendance Center**________________

STANDARDS FOR CURRICULUM	RATINGS			
1. Art is required for every grade level from kindergarten through sixth grade.	1	2	3	4
2. Art learning occurs each day for all elementary students whenever relevant in the total curriculum.	1	2	3	4
3. There is a document specifying the scope and sequence of the district wide art curriculum that recently has been developed or revised. The document includes:				
a. agreed-upon principles and purposes, and the learnings to be expected at each grade level of the school.	1	2	3	4
b. planned scope and sequence of learning experiences.	1	2	3	4
c. detailed lists of educational media and community resources, and recommendations for their use.	1	2	3	4
d. lists of materials, equipment, time, space, and personnel necessary to carry out the planned learning experiences.	1	2	3	4
e. statements of health and safety precautions and regulations established by district policy.	1	2	3	4
f. the relation of studies in art to other areas of instruction.	1	2	3	4
g. methods of assessment and evaluation of the program implementing the plan.	1	2	3	4
4. The elementary program actively engages art with other instructional areas without reduction of time, resources or quality of art curriculum.	1	2	3	4
5. A junior high/middle level school art curriculum provides offerings of multiple types of content experiences sufficient to allow any student a different art experience in each scheduled term.	1	2	3	4
6. The junior high/middle level school's art classes are actively engaged and visually evident throughout the school and community.	1	2	3	4
7. Administrative leadership and knowledge is evident concerning the total art curriculum.	1	2	3	4
8. At least one basic course is available to all students in the senior high school which includes: 1) appreciation of art, and 2) elements of design.	1	2	3	4
9. There is evidence that career education for pre-vocational, pre-professional, and general students is infused in the art curriculum.	1	2	3	4
10. In each senior high school, a scope and sequence has recently been developed or revised in conjunction with the district-wide curriculum plan.	1	2	3	4
11. There is evidence that history, criticism and the cultural role of art is incorporated in all art curriculum courses.	1	2	3	4

STANDARDS FOR CURRICULUM (CONTINUED)	RATINGS			
12. The art curriculum in the senior high school is sufficient to allow any student a unique art experience for each scheduled term.	1	2	3	4
13. If possible, at least one course should be offered in the community which provides regular opportunities for adults to study art.	1	2	3	4
14. All art teachers, and other appropriate school personnel, share in curriculum planning, evaluation, and revision.	1	2	3	4
15. Art curriculum documents are provided to each teacher, administrator, guidance counselor, and to media center personnel.	1	2	3	4
16. The program actively engages art with other instructional areas without reduction of time, resources, or quality of the art curriculum.	1	2	3	4
17. Evidence of current art learnings is displayed in the classroom.	1	2	3	4
18. The art program is actively engaged and visually evident throughout the school, in student and professional works, including such forms as murals, tapestries, and sculpture. These do not include color-in ditto figures, ceramic molds, duplicates painted by numbers, commercially prepared decorations, and novelties such as table decor.	1	2	3	4
19. Educational purposes and criteria govern when art activities are devoted to posters, decorations, contests, and award programs.	1	2	3	4
20. Administrative leadership and knowledge concerning the art curriculum are evident.	1	2	3	4
21. Packaged self-instructional systems are not used to substitute for regularly scheduled instruction.	1	2	3	4
22. The incorporation of instructional television and computers, as a supplemental resource, if available, is clearly planned as a component of the district art curriculum.	1	2	3	4

STANDARDS FOR ADMINISTRATIVE SUPPORT	RATINGS			
1. Provides a budget which best allows for the accomplishment of district goals which have been identified and allocated for the visual arts.	1	2	3	4
2. Ensures that the art program functions as an integral part of the total school curriculum.	1	2	3	4

Art Program Evaluation **Attendance Center**________________

STANDARDS FOR ADMINISTRATIVE SUPPORT (CONTINUED) RATINGS

3. Identifies strategies for the best placement of personnel designed to accomplish the district goals. 1 2 3 4

4. Ensures adequate in service programs which address program needs on an ongoing basis. 1 2 3 4

5. Conducts an accurate program evaluation.
   a. Identifies the strengths and weaknesses of the art program. 1 2 3 4
   b. Formulates strategies for correcting weaknesses. 1 2 3 4
   c. Identifies strengths and weaknesses of instructional staff. 1 2 3 4
   d. Encourages art teachers to attend professional workshops and/or conferences by providing release time and travel compensation. 1 2 3 4
   e. Provides for protected exhibit space for both two and three dimensional art work. 1 2 3 4

6. Consults regularly with art teachers or classroom teachers to ensure an effective art curriculum. 1 2 3 4

7. Encourages recognition of student accomplishments in art on an ongoing basis. 1 2 3 4

STANDARDS FOR SCHEDULING RATINGS

1. The regularly scheduled and supplementary time allocated to art education is sufficient to meet the basic quality standards for curriculum. 1 2 3 4

2. Regularly scheduled class periods planned for art production must provide time for instruction, motivation, distribution of materials, production, cleanup, and evaluation. 1 2 3 4

3. In scheduling classes to visit an art room, time is provided to the teacher between classes, for preparation for the next art experience. 1 2 3 4

4. In scheduling itinerant teachers, time is allotted for travel between schools or classes, and care is taken to avoid scheduling classes in sequence at widely separated locations in the building. 1 2 3 4

5. Flexibility enables classes, small groups, and individuals to engage in art activities when there is special need, interest, or opportunity. 1 2 3 4

6. Field trips and other community-based learning experiences are timed and scheduled as an integral part of the curriculum. 1 2 3 4

7. Art classes meet within the regular school day. 1 2 3 4

STANDARDS FOR SCHEDULING (CONTINUED)	RATINGS			
8. Each child, K-6, has art experiences in school daily for a total of not less than 100 minutes per week.	1	2	3	4
9. Each student enrolled in an art course in junior high/middle level school meets at least twice weekly for a total of not less than 100 minutes per week.	1	2	3	4
10. Art courses in the high school meet as frequently and for as many minutes as comparable elective offerings in other subject matter fields.	1	2	3	4

STANDARDS FOR STAFF	RATINGS			
1. All regularly scheduled instruction in art is conducted by teachers fully certified and/or extended in service or pre service in art education.	1	2	3	4
2. Professional agencies and evaluation measures indicate that all standards for teacher preparation have been met.	1	2	3	4
3. The art teachers are familiar with contemporary trends in art education, art and design, and are prepared to serve the entire school as consultants on the history and philosophy of art.	1	2	3	4
4. The art teaching staff is sufficient to meet the basic quality standards for curriculum, time, and scheduling specified herein for each school level.	1	2	3	4
5. The art teaching staff is sufficient to contribute to interdisciplinary instruction and projects.	1	2	3	4
6. Assignments of art teachers utilize their professional competencies and interests.	1	2	3	4
7. No art teacher teaches more than the maximum number of hours per week required of other teachers in the school.	1	2	3	4
8. Each art teacher has at least 45 minutes daily for planning, preparation, and evaluation.	1	2	3	4
9. There is a planned in service program for art teachers to advance their understanding of the total school program of their assigned level; their professional competence in art and art education; and their participation in the program of professional organizations.	1	2	3	4
10. Each art teacher is allotted the equivalent of at least two days annually for professional leave, with pay, for in service education in art education, including professional meetings.	1	2	3	4

Art Program Evaluation Attendance Center________________

STANDARDS FOR STAFF (CONTINUED) RATINGS

11. District policy and professional leaders encourage participation in local, regional, and national professional organizations. 1 2 3 4

12. Each member of the art staff is engaged to some extent in personal creative art production or study in art. 1 2 3 4

13. All administrative personnel with responsibility for art education are expected to have completed or to engage in at least one course in art and/or art education. 1 2 3 4

14. There is one art teacher appointed and compensated for leadership responsibilities if the school district includes five or more art teachers. 1 2 3 4

15. An art teacher assigned to leadership responsibilities is experienced at the assigned grade levels, capable in curriculum development, and in the development of administrative and community support of art education. 1 2 3 4

16. In service education and/or professional development programs assist art personnel in becoming acquainted with community artists, resource people, and local arts agencies, associations, and institutions. 1 2 3 4

17. Teachers' aides, para-professionals, "artists-in-education," and visitors who participate in the art program do so under the planned and organized direction of the art teacher (s) and/or supervisor. 1 2 3 4

18. The average class size for classroom art in traditional settings, does not exceed twenty-five students per class. 1 2 3 4

19. Each art specialist has at least forty-five minutes daily for preparation and evaluation, excluding travel time. 1 2 3 4

20. Administration policy in each school and at the district level provides for and promotes regularly planned cooperation between all art teachers and other staff. 1 2 3 4

STANDARDS FOR MATERIAL AND EQUIPMENT RATINGS

1. Materials and equipment are sufficient to implement the art program established in the curriculum document, including safety precautions and regulations established by district policy. 1 2 3 4

2. The school district lists in its curriculum guides the consumable and non-consumable materials, tools, and equipment required to meet the objectives of instruction. 1 2 3 4

STANDARDS FOR MATERIALS AND EQUIPMENT (CONTINUED)	RATINGS			
3. District curriculum guides list all instructional materials, including all visual resources that support the art curriculum objectives, such as slides, files, 2-D and 3-D reproductions, original works of art, books, and special art exhibitions.	1	2	3	4
4. Each room in the school where art instruction takes place has convenient access to good quality audio-visual equipment.	1	2	3	4
5. A profession library of books and periodicals on art and art education is located in the library media center and is convenient for all staff.	1	2	3	4
6. Furniture, materials, and equipment are planned and budgeted for each art teacher and/or art room.	1	2	3	4
7. The district provides an annual budget for the repair and maintenance of furniture and equipment.	1	2	3	4
8. Whatever the organization of purchasing supplies, the art staff of the school district controls the specification of standards for art materials, equipment, and resources.	1	2	3	4
9. Materials and equipment are under control of the art staff.	1	2	3	4
10. If found materials are used, the educational purpose in art, not the mere availability of inexpensive material, governs the learning activity.	1	2	3	4

STANDARDS FOR PHYSICAL FACILITIES	RATINGS			
1. Facilities comply with local and state building codes.	1	2	3	4
2. The art staff participates in the planning of art facilities.	1	2	3	4
3. The room or rooms for art are adequate for a variety of learning activities and all other standards for "basic" quality.	1	2	3	4
4. The space allotment for art experiences is at least 55 square feet per student, excluding adjacent storage and teacher station (s).	1	2	3	4
5. The art room is located on the ground floor for easy movement of large and heavy projects, supplies, and equipment, and has an outside exit.	1	2	3	4
6. The work space is large enough, and planned for sufficient flexibility, to permit varied individual and group activities simultaneously.	1	2	3	4
7. Provisions for handicapped learners include ease of movement for wheelchairs, sink and work surfaces adapted in height for wheelchairs, organization sensible to the blind, and safety.	1	2	3	4

Art Program Evaluation Attendance Center________________

STANDARDS FOR PHYSICAL FACILITIES (CONTINUED)	RATINGS			
8. The teacher's station adequately provides for personal effects, desk work, preparation of lesson materials, instructional aids, and lockable storage.	1	2	3	4
9. There is appropriate display space (chalkboard and tack board) within the art room.	1	2	3	4
10. Display areas are planned throughout the school.	1	2	3	4
11. A system is present for hanging and attaching work to ceilings and/or walls.	1	2	3	4
12. Adequate instructional furniture is provided, with appropriate seating and large work surfaces including easels, flat-topped tables, stools, and chairs.	1	2	3	4
13. Lighting is well-placed and of sufficient brightness for art work.	1	2	3	4
14. An adequate number of electrical outlets are conveniently placed and provide sufficient power for the equipment in the art room.	1	2	3	4
15. The art room can be darkened and arranged for projectable imagery; i.e., slides, films, etc.	1	2	3	4
16. Acoustical treatment minimizes the noise inherent in laboratory instruction.	1	2	3	4
17. Ventilation is adequate to exhaust any fumes, dust, or odors.	1	2	3	4
18. Sinks with traps for grease, clay, and plaster are provided wherever art work is anticipated, with sufficient counter space for cleanup.	1	2	3	4
19. Surfaces, including the floor, are readily cleanable and have damage-resistant finishes.	1	2	3	4
20. Sufficient lockable storage for the art program is controlled by the art staff.	1	2	3	4
21. A kiln is located appropriately within the school. Wiring conforms to building codes, and the kiln space meets all safety requirements, including ventilation and exhaust systems.	1	2	3	4
22. Appropriate student project storage is provided for the work of each class.	1	2	3	4

K-12
ART PROGRAM
(Evaluation Summary)

Once the existing elementary and secondary program has been evaluated, strengths and weaknesses should be apparent and possibilities of change should be considered by the school district.

Summary of Strengths

Curriculum:

Administrative Support:

Scheduling:

Staff:

Material and Equipment:

Physical Facilities:

Summary of Weaknesses

Curriculum:

Administrative Support:

Scheduling:

Staff:

Material and Equipment:

Physical Facilities:

References

Arkansas, Department of Education. ***Arkansas Art Education Audit*** (1984)

Kansas City, Kansas Public Schools. ***Curriculum Guide for Elementary Art Specialists*** (1980)

National Art Education Association. ***Purposes, Principles and Standards for School Art Programs*** (1984)

Wisconsin, Department of Education. ***Program Self-Evaluation Checklist*** (1986)

GLOSSARY OF ART TERMS

A

ABSTRACT, ABSTRACTION - A term given to forms created by the artist but usually derived from objects actually observed or experienced. It usually involves a simplification and/or rearrangement of natural objects to meet the needs of artistic organization or expression. Sometimes there is so little resemblance to the original object that the shapes seem to have no relationship to anything ever experienced in our natural environment.

ACADEMIC - A term applied to any kind of art which stresses the use of accepted rules for technique and form organization. It represents the exact opposite of the original approach which results in a vital, individual style of expression.

ACCENT - Any stress or emphasis given to elements of a composition which makes them attract more attention than other features which surround or are close to them. Accent may be created by brighter color, darker tone, greater size, or any other means by which difference may be expressed.

ACHROMATIC - Relating to differences of lightness and darkness; the absence of color.

ACRYLIC - A polymer based, water-soluble paint with fast drying abilities. Advantages include working and re-working the surface with little loss in time.

ADDITIVE SCULPTURE - A three-dimensional building method whereby the whole is comprised of the sum of successively combined smaller parts.

AERIAL - A view of an object from a vantage point above ground level. It allows a bird's eye view.

AESTHETICS - The theory of the artistic or the "beautiful;" traditionally a branch of philosophy, but now a compound of the philosophy, psychology, and sociology of art. As a compound of the above, aesthetics is no longer solely confined to determining what is beautiful in art, but now attempts to discover the origins of sensitivity to art forms, and the relationships of art to other phases of culture (such as science, industry, morality, philosophy, and religion).

Frequently used in this guide to mean concern with artistic qualities of form as opposed to descriptive form or a mere recording of facts in visual form (see objective).

AFTER IMAGE - A visual sensation occurring after the external stimulus that is causing it has ceased to operate.

AGITATION - A means used during developing processes to keep fresh chemical or rinse solutions in contact with the emulsion surface.

ALLA PRIMA - A method by which painting is usually completed in one operation. Painting in a direct method.

AMORPHOUS - Without clarity of definition; formless; indistinct and of uncertain dimensions.

ANALOGOUS COLORS - Neighboring colors, three to five adjacent to each other, on the color wheel and in which a common hue can be found; such as blue, blue-violet, and violet.

ANNEALING - To toughen metal by heating the metal and gradually cooling. Also called tempering.

APERTURE - A circular passage in the leaf diaphragm in the front of the camera, behind the lens which regulates the amount of light that can enter and expose the film.

APPLIED ART - Those arts whose function and application serve a practical end.

APPLIQUÉ - A cutout design fastened (sewn, stitched, or glued) to a larger piece of material.

APPROXIMATE SYMMETRY - The use of forms which are similar on either side of a vertical axis. They may give a feeling of the exactness of equal relationship but are sufficiently varied to prevent visual monotony.

AQUA MEDIA - Water color technique using Elmer's (white) glue as a ground. Can also be used as an ex tender.

ARABESQUE - A graceful, rhythmical line.

ARMATURE - Framework used to support modeling substances such as clay, papier mache, or plaster (usually made of wood, metal, or wire mesh).

ART - Societies attempt to make and organize the objects in the environment in order to enhance visual quality.

ARTIFICIAL TEXTURE - Textures of products created by humans i. e. glass, steel, plastic, etc.

ASA - (American Standards Association) Denotes a speed system with which manufacturers may "rate" their films in terms of its sensitivity to light, e.g. 200 ASA. The higher the number, the faster the speed of the film.

ASCENDER - Line going upward.

ASSEMBLAGE - The technique of creating three-dimensional works of art by combining various found materials.

ASYMMETRICAL BALANCE - A form of balance attained when the visual units on either side of a vertical axis are not identical but are placed in positions within the pictorial field so as to create a "felt" equilibrium of the total form concept.

B

BACKGROUND - The portion of a scene farthest from the observer. The part of a painted or carved surface against which represented objects and forms are perceived and depicted.

BALANCE - A feeling of equality in weight, attention, or attraction of the various visual elements within the pictorial field as a means of accomplishing organic unity.

BAS RELIEF - Low relief sculpture (the opposite of incised relief).

BAT - A flat level plaster slab used to absorb moisture from wet clay, also used on the wheel in throwing ceramic objects.

BATIK - A method of creating colored forms on paper by first coloring with crayons and then applying a watercolor or tempera wash. (Also used to refer to a similar technique wherein wax, dye and fabric are used instead of crayon, paper and watercolor)

BIOMORPHIC SHAPES - Shapes which are irregular in form and resemble the freely developed curves found in organic life.

BISQUE - Unglazed pottery that has been fired once.

BONE DRY - Completely dry clay, ready to fire.

BRAYER - The rubber roller used in applying ink to surfaces that are to be printed.

BURNING - (-in-) A method of local control in printing. The addition of more exposure to selected areas of the print. Usually facilitated by a large black card with a hole cut through it to allow light to pass through in prescribed amounts.

BURNISH - To make smooth or shiny by a rubbing or polishing action.

BURR - A rough ridge in metal, clay, or other substance created by a tool passing through the surface area.

BUTT SOLDERING - A technique of joining two or more pieces of metal, usually in jewelry, where the pieces are placed on a flat surface abutting each other. Edges, where they touch, are beveled slightly to allow room for the solder. Heat is applied to all pieces uniformly and the melted solder fills the v-shaped crevice formed by the bevelling.

C

CALLIGRAPHY - The art of hand lettering involving the use of flowing rhythmical lines which intrigue the eye as they enrich surfaces.

CAMERA - Literally means "chamber." An enclosed space (chamber) used to capture and record an image projected through a hole (aperture) in one of its surfaces. The hole usually is a lens which maintains sharpness of the image. The image is projected onto a light sensitive surface (film) affixed to the surface opposite the lens.

CARICATURE - A picture representation that exaggerates or distorts characteristics or peculiar features.

CARTOON - (1) A full-scale design for a picture, ornamental motif or pattern, or the like, to be transferred to a fresco, tapestry, etc. (2) A humorous drawing.

CARVE - A subtractive method of arriving at the intended form. Usually associated with sculptural products in wood, stone, clay, plaster, etc. where the form is "freed" from a larger, nondescript block of material.

CASEIN - A heavy, water-soluble paint with a milk base.

CAST - The process of producing a positive form from a negative, usually in mold form. The mold initially was derived from a positive hand built object of clay, plaster, wax, etc. Liquid material, plaster, molten metals are poured into the negative once the mold is removed from the original positive form.

CERAMICS - A general term for the art of using clay bodies industrially, commercially, or for fine art work.

CHAMPLEVE - A process of enameling in which the design is cut out of a metal plate, leaving thin raised lines that create compartments to hold the enamel.

CHIAROSCURO - The treatment of light and dark in a pictorial work of art.

CHILD-CENTERED ART EDUCATION - A movement in art education, popularized by Victor Lowenfeld where the focus is primarily on the child. Its objective is to develop individuality, self-awareness, creative abilities and self -expression through art activities. This movement stresses manipulation of materials based on the developmental stages that the child undergoes.

CHINA - Clay ware, composed of residual clay, and fired above 2500 degrees.

CHROMA - The relative brilliance or intensity of a color.

CHROMATIC - Relating to color.

CLASSICAL - Art forms which are characterized by a rational, controlled, clear, and intellectual approach. The term derives from the ancient art of Greece in the 4th and 5th centuries B.C. The term classic has an even more general connotation, meaning an example or model of first rank or highest class for any kind of form, literary, artistic, natural or otherwise. Classicism is the application or adherence to the principles of Greek culture by later cultural systems such as Roman classicism, Renaissance classicism, or the art of the Neo-Classic movement of the early 19th century.

CLAY - An earthy material composed of fine particles of granite rock. It is plastic when moist and hard when fired.

COIL - A pottery building method whereby rope-like tubes of clay are added to each other and blended to create the hollow ceramic piece.

CLOISONNÉ - Wire sections laid out in a design, then filled with enamel.

COLLAGE - Composition made by assembling collections of disparate objects and adhering them onto a flat surface. Similar to papier colle except that materials of all kinds can be used. Sometimes combined with drawing, painting and glazing.

COLLAGRAPH - Derived from the word "collage," it is an impression made from a board or block on which three-dimensional elements are glued, and, it is prepared in the same way as the relief block print. It is more of an intaglio print than a relief print.

COLOR - The character of surface created by the response of vision to the wavelength of light reflections.

COLOR TRIAD - A group of three colors spaced an equal distance apart on the color wheel. There is a primary triad, a secondary triad, and two intermediate triads on the twelve-color wheel.

COMPLEMENTARY COLORS - Two colors which are directly opposite each other on the color wheel. A primary color would be complementary to a secondary color which was a mixture of the two remaining primaries.

COMPOSITE SHADOWS - When the cast shadows of two or more things overlap, they are seen as one, or as composite shadows.

COMPOSITION - The arrangement and organization of parts into a unified whole; all parts unite to form a new total relationship. (Sometimes the terms composition and design are used interchangeably)

CONCAVE - A shape that curves inward and appears to be hollow.

CONCEPT - A comprehensive idea or generalization which brings diverse elements into some basic relationship.

CONTACT PRINTS - Images recorded on light sensitive paper or film of objects placed in direct contact with the sensitized paper/film. When film is in direct contact with the developing paper, the result is also called a "proof sheet." When actual objects are placed in contact with the paper, the result is called a "photogram."

CONTENT (MEANING) - The essential meaning, significance, or aesthetic value of an art form. The psychological or sensory properties one tends to "feel" in art forms as opposed to the visual aspects of a work of art.

CONTOUR - The outer surface of an object or figure, usually bounded by a line, by a change of color, or by a change of texture.

CONTRAST - The difference between elements or the opposition to the various elements.

CONVEX - A shape that is bulbous in the center and thins toward the edges.

COOL COLORS - Colors usually associated with coolness i.e. earth, sky, shade of a tree, green grass, etc.

COUNTER-ENAMELING - To enamel the back of an enameled piece.

CRAFTSMANSHIP - Aptitude, skill, or manual dexterity in the use of tools and materials.

CREATIVE PROBLEM SOLVING ART EDUCATION - A movement in art education which focuses on the artist and creativity. Its objective is to value creativity, fluency and flexibility in thought processes as well as divergent thinking in skills and viewpoints. This movement stresses stretching the imagination, visual problem solving and lateral thinking through a variety of problematic experiences.

CREATIVITY - Unique individual expression. "A new twist to an old idea."

CRITICAL/APPRECIATIVE ART EDUCATION - This approach to art education focuses on the art critic and the art object. Its objective is to value the ability to think critically, to investigate art and perceive cultural heritage, and to examine qualities in experience/environment; a search for meaning and importance. This movement provides experiences in describing, analyzing, interpreting and evaluating works of art.

CRITIQUE - Can be done by individuals or by groups. Formal critique involves a physical description of the work, i.e. size, colors used, media, etc. From there, an analysis stage is completed denoting the formal and sensory properties of the work, i.e., shape, form, line, balance, harmony, etc. The third stage of critique involves an interpretation of the artist's expressive intent; what are the messages the artist was trying to convey? The final step is judgment. The evaluator makes a determination of value, either in the evaluator's eyes or in terms of monetary value. This determination is based upon the degree of formal excellence, truth of the medium/media and materials and significance.

CROPPING - The cutting off or blocking out of undesirable portions of a print or by projecting unwanted areas of a negative outside the sensitized area of print paper.

CROSS HATCH - A method of creating darker values by using sets of parallel lines that cross each other.

CUBISM - A term given to the artistic style which uses mostly geometric shapes usually two -dimensional in nature.

CURVILINEAR - Stressing the use of curved lines as opposed to rectilinear which stresses straight lines.

D

DADAISM - A nihilistic, anti-art, anti-everything movement resulting from the social, political, and psychological dislocations of World War I. The movement is important historically as a generating force for surrealism.

DARKROOM - A room which has been closed off from errant light for the purpose of loading film into a developing tank and/or developing prints from negatives.

DECORATIVE - The quality which emphasizes the two-dimensional nature of any of the visual elements. Decoration enriches a surface without denying the essential flatness of its nature.

DECORATIVE SHAPES - Two-dimensional shapes which seem to lie next to each other on a picture surface; shapes which divide or break up the pictorial surface into smaller areas.

DECORATIVE SPACE - A concept in which the visual elements have interval relationships in terms of a two-dimensional plane.

DECORATIVE TEXTURE - A textual pattern that serves as decoration on a form.

DECORATIVE VALUE - A type of pattern dependent more on the standard or local value of shapes rather than the representation of light and shadow; essentially a two-dimensional use of pattern.

DEPTH - A dimension taken through an object or body of materials showing three dimensions.

DEPTH-OF-FIELD - The distance between the nearest and most distant points in the subject area which can be brought into an acceptable sharp focus on a common focal plane (film surface).

DESCENDER - Line going downward.

DESCRIPTIVE ART - A manner or attitude based upon adherence to visual appearances.

DESIGN - To outline, sketch, or plan a work of art in a skillful manner. Also a work of art possessing all the principles of designs, rhythm, balance, proportion, harmony, unity, and emphasis.

DESIGN ART EDUCATION - An approach in art education which focuses on the artist and the art object. Its objective is to value the ability to communicate directly through visual expression and to perceive beauty and organization of form in the visual arts. Its emphasis is in the language of art and lays the groundwork for making and analyzing art.

DESIGN FIELD - The area or surface within which the artist works.

DEVELOPER - Chemical bath which amplifies and converts the latent image to black metallic silver, producing a visible image on film and print papers.

DIAMOND - A geometrical shape with diagonals vertical and horizontal. It looks similar to a square turned on edge.

DIORAMA - Building a dimensional scene with layers of cardboard paper or boxes.

DISPERSION - Spreading apart of light rays through a prism.

DISTORTION - Any deliberate change or alteration by the artist of a natural shape, form, size, position or general character of forms based on visual perception, when those forms are organized into a pictorial image. Any personal or subjective interpretation of natural forms must necessarily involve a degree of distortion.

DODGING - (-out) Local control in photographic printing achieved by reducing the exposure to specific areas of the printing paper.

DOMINANCE/EMPHASIS - The principle of visual organization which suggests that certain elements should assume more importance than others in the same composition. It contributes to organic unity by emphasizing the fact that there is one main feature and that other elements are subordinate to it.

DRAPING - A process of hanging or arranging a pliable material over a stationary form so that it will take on a new shape.

DRAWING - Two-dimensional art expressions using pencil, chalk, crayon, pen and ink or other drawing media as differentiated from prints and paintings. It is a direct method of application creating a one-of-a-kind artwork.

DRY BRUSH - Brush having a small quantity of paint or medium when applied to or pulled across a surface.

DRY POINT - An engraving made with a needle instead of a burin and without acid.

DYNAMIC - Suggestive of force or movement, not static.

E

EARTHENWARE - Low fired clay ware, composed of sedimentary clay.

ELEMENTS OF ART STRUCTURE - The basic visual signs as they are combined into optical units which are used by the artist to communicate or express creative ideas. The combination of the basic elements of line, shape, value, texture, and color represent the visual language of the artist.

ELLIPTICAL - Oval, egg-shaped.

EMBOSSED - A design that is raised slightly from the surface.

EMPHASIS - Intensity, force of expression, or stress laid on a particular point in a work of art.

EMULSION - The light sensitive material that is coated on a suitable base, to produce the various types of film and printing paper used in photography. Consists of silver halides suspended in gelatin.

ENAMEL - (1) A type of paint or varnish that dries to a hard shiny finish and also is known for its quick drying ability. (2) A vitreous colored paste or powder that solidifies when fired, used on metals.

ENCAUSTIC - A method of painting with a mixture of wax, varnish, and pigment which is used with heat to fix the colors.

ENGOBE - Liquid clay or slip applied as color for surface decoration in ceramics.

ENGRAVING - The process of incising or scratching into metal or other prepared surfaces with a sharp tool.

ENLARGER - A device used to reduce/enlarge the image projected from a negative in exact relative proportion at any setting.

ETCHING - To produce a design on metal or glass by using a corrosive to make the lines. After applying ink to the surface, an impression may be taken.

EXPOSURE - In the photographic sense, exposure is the product of light intensity and the time the light is allowed to act. Intensity is controlled with aperture and time with the shutter speed adjustment.

EXPRESSION - A general term meaning the special characteristics of form which mark the work of an artist or group of artists. The "style" or "manner" in which artists attempt to say something about their times in terms of the artistic forms that they considered to be of aesthetic merit.

When a work of art remains largely realistic in form but strongly emotional or intellectual in content, we call the work of art expressive. In a more general usage of the term, all art can be so characterized when the final goal is an intrinsic or self-sufficient aesthetic meaning. Opposed to this would be with extrinsic, practical ends; commercial art, with its easily read message is intended to promote a product other than a work of art itself.

EXPRESSIONISTIC ART - Art in which there is a desire to express what is "felt" rather than perceived or reasoned. Expressionistic form is defined by an obvious exaggeration of natural objects for the purpose of emphasizing an emotion, mood, or concept. It may be better understood as a more vehement kind of romanticism. The term expressionism is best applied to a movement in art of the early 20th century, although it may be used to describe all art of this character.

EYE LEVEL - The point of view of the artist.

F

FABRIC - A cloth made by weaving, knitting, or felting fibers.

FANTASY (in art) - Departure from accepted appearance or relationships for the sake of psychological expression--may exist within any art style, but usually thought of in connection with realism; unencumbered flights of pictorial fancy, freely interpreted or invented.

FAUVISM - A name (meaning "wild beasts") for an art movement that began in Paris about 1905. It is expressionist art in a general sense but more decorative and with more of a French sense of orderliness and charm than is found in German expressionism.

FETTLING KNIFE - A sharp, flexible-blade knife similar to a paring knife.

FILM - A vehicle for recording the latent image of an object which is composed of an acetate base and coated with emulsion suspended in gelatin.

FILTER - A colored glass or gelatin disk which alters the quality of the light passing through them, usually in terms of color content.

FINE ARTS - The appreciation and the expression of the arts, such as dancing, drama, painting, sculpture, architecture, literature, and music.

FIRING - Process of baking clay pieces in a kiln at high temperature until a point of vitrification is reached.

FIXATIVE - A commercial preparation in liquid form used to protect easily smudged surfaces.

FIXER - A chemical bath used in both film and print paper developing which acts to neutralize the stop bath and harden the emulsion into a permanent document preserving the image captured in the emulsion.

FLASH - A concentrated, high-power, short duration source of light used to illuminate the desired object or to supplement existing light sources.

FLAT COLOR - An even or uniform area of color (matte finish).

FLUX - Any substance or mixture such as silicates, limestones, and fluorite, used to promote fusion, especially the fusion of metals or minerals.

FOCUS - A process of moving the lens in relation to the camera and object back to form a sharp image on the film or print paper.

FOIL - A metallic substance formed into very thin sheets by rolling and hammering.

FOREGROUND - A portion of the scene closest to the observer.

FORESHORTENING - The apparent visual compression or distortion of forms in a composition to indicate depth in space.

FORM - The arbitrary organization or inventive arrangement of all of the visual elements according to principles which will develop an organic unity in the total work of art.

FORM-MEANING - Another term for Content, the third component of a work of art as used in this guide. Since artists create artistic forms which cause spectator reactions, form-meaning implies that such reactions are the associations and/or sensory experiences which the observer finds in those forms.

FORMAL (Symmetrical) - Precise development in design or arrangement.

FRAME - The area on film which is actually exposed to light within a single exposure cycle of the camera lens.

FREE FORMS - Forms having no definite shape; usually organic.

FRESCO - A painting done on moist plaster in which the pigments become incorporated with the plaster.

F-STOP - Another commonly used term for aperture. See "Aperture".

FUNCTION - The application of structural elements in art of some utilitarian purpose.

FUTURISM - A sub-movement within the framework of abstract directions taken by many 20th century artists. The expression of futurist artists was based on an interest in time and rhythm which they felt were manifested in the machinery and human activities of modern times.

G

GAUGE - Refers to the weight of wire and sheet metal. The higher the gauge number the thinner the wire or metal.

GENRE - Compositions which emphasize themes of domestic and everyday events.

GEOMETRIC FORMS - Art forms created by the exact mathematical laws of geometry such as the sphere, pyramid, cube, cone, and cylinder.

GEOMETRIC SHAPES - Those shapes created by the exact mathematical laws of geometry. They are usually simple in character such as the triangle, the rectangle, and the circle.

GESSO - Prepared plaster mixed with a binding material and used as a ground for painting or for relief.

GESTURE DRAWING - A drawing which uses lines to show movement and action in contrast to the natural appearance of an object.

GLAZE - A transparent or opaque surface finish applied to ceramic or metalware.

GLAZING - (1) Putting a transparent coat of paint over a light under painting. (2) The act of applying glaze.

GLOSSY - Having the quality of a lustrous glazed, smooth, or sleek finish.

GOUACHE - A painting with opaque or body colors, nontransparent.

GOUGE - A tool used in the block printing and engraving. A gouge usually cuts a wide surface and has a beveled point.

GRAPHIC - The term refers to forms physically existing in a two-dimensional space relationship. For example, the graphic arts would refer only to those arts whose elements are present on a two -dimensional surface although they might give the illusion of three-dimensional quality.

GREEN WARE - Any clay piece that is still damp or unfired and still requires drying.

GRISAILLE - The painting of the subject in gray colors, used as an under painting.

GROG - Fired clay that has been broken up and mixed with fresh unfired clay for texture.

GROUT - A thin mortar used to fill up or finish the spaces between tessera.

GROUND - Pigment or material reduced to small particles by fine grinding.

GUM ARABIC - Gum used as a binder for clay or glaze, sometimes called tragacanth. Also used in copper enameling to adhere enamel to copper before firing.

H

HARMONY - The unity of all of the visual elements of a composition achieved by the repetition of the same characteristics or those which are similar in nature.

HEDDLE - A frame used to raise warp threads on the loom.

HIGHLIGHT - The area of a form which receives directly the greatest amount of light falling on it.

HORIZONTAL - A line or plane, from side to side.

HORIZON LINE - An imaginary line usually at eye level of the observer, where the sky appears to meet the earth.

HOT SHOE - Usually a U-shaped plate incorporated into the body of a camera which holds an electric flash. The plate is equipped with an electronic contact which transmits power to the flash unit. The power is transmitted at a precise moment when the aperture and shutter are at their widest openings to illuminate the image and therefore record it on the film.

HUE - This designates the common name of a color and indicates its position in the spectrum or in the color circle. Hue is determined by the specific wavelength of the color in the ray of light.

I

ICONOGRAPHY - The language of symbols, images, and pictures. The representation of abstract ideas and concepts through a system of symbolic imagery.

ILLUMINATIONS - Decoration which informs or makes clear (designs in color on manuscripts).

ILLUSIONISM - The imitation of visual reality created on the flat surface of the picture plane by the use of perspective, light-and-dark shading, etc.

ILLUSTRATION (AL) - An art practice, usually commercial in character, which stresses anecdote or story, situation, and subject in preference to serious considerations of aesthetic quality; non-eloquent, non-formal, easily understood, and temporal rather than sustained or universal.

IMAGE - An arresting aspect; a mentally envisioned thing or plan given concrete appearance through the use of art media; the general appearance of a work (en toto).

IMPASTO - A particularly thick or heavy application of paint.

IMPRESSION AND **IMPRESSIONISM** - A strong immediate effect produced in the mind by an outward or inward agency. Artists may work in this general sense (as Impressionists) at any time in history. The specific movement known as Impressionism was a late 19th century movement, primarily connected with painters such as Claude Monet and Camille Pissarro.

INCISING - Cutting into a surface with a sharp instrument; a method of decorating on pottery or wood.

INKLE LOOM - A very simple loom which derives its name from the Scottish word "inkle" which means a very narrow band or strip.

INTAGLIO - A incised or etched figure or decoration depressed below the surface of metal so that an impression from it yields an image in relief.

INTENSITY - The saturation or strength of a color determined by the quality of light reflected from it. A vivid color is of high intensity, a dull color is of low intensity.

INTERMEDIATE COLORS - Any of six customarily recognized standard colors on the color wheel created by the mixture of equal parts of a primary and a secondary color.

INTUITIVE - Knowing or recognizing by an instinctive sense rather than by the application of exact rules; sensing or feeling something without a specific reason.

J

JEWELER'S SAW - Small hand saw used for cutting small shapes from metal sheeting.

K

KAOLIN - A pure form of clay; residual; primary.

KEY LIGHTING - Refers to intensity of light. Low key refers to diminishing or dark values. High key refers to advancing or lighter values.

KILN - An oven or furnace used for firing ceramic ware.

KINESTHETIC - Producing motion in a design or painting.

L

LACING - Uniting materials by texture or by leather strips or cord passed through eyelet holes.

LAMINATE - Layers of paper, wood or other materials bonded together by heat or pressure to make a tough homogeneous material.

LANDSCAPE - Painting or drawing representing a view of natural inland scenery.

LAYOUT - A plan or sketch of a proposed work of art or of an advertisement indicating the arrangement and relationship of the parts.

LEATHER HARD - Most of the moisture is removed; cold and clammy to the touch; brittle.

LENGTH - The linear extent of anything as measured from end to end.

LENO - A term used in the weaving crafts. This is a technique of twisting parts of warp threads being woven between the filling.

LENS - Single or multiple collection of glass surfaces, capable of bending light. Basically, there are two types: positive (convex) which cause rays of light to converge to a point; negative (concave) which cause rays of light to diverge from a point.

LIGHT PATTERN - The typical relationship of light and dark shapes appearing on a form as a result of its physical character and the kind and direction of light falling upon it.

LIMOGES - Process of enameling metal in which the entire surface is covered in a contiguous or continuous manner.

LINE - A line is the path of a moving point, that is, a mark made by a tool or instrument as it is drawn across a surface. It is usually made visible by the fact that it contrasts in value with the surface on which it is drawn.

LINEAR - Consisting of lines or a line surface.

LINEAR SHAPE - A shape that has the appearance of a line, such as string, tree branches, or cables on a bridge.

LINOLEUM - A material used for block printing.

LITHOGRAPHY - A process of printing from a stone or prepared metal plate involving the use of a grease crayon and ink in making impressions of this composition.

LOCAL COLOR - A tone which takes its color from the nature of the actual object portrayed (green grass, blue sky, etc.)

LOCAL VALUE - The characteristic tone quality of an area or surface which is determined by its particular pigmentation. For example, a shape painted with gray pigment will reflect only a certain amount of light even when that light strikes it directly.

LOOM - A machine or apparatus for weaving yarn or thread.

LOST WAX PROCESS - A method of casting objects that have been made from wax or other plastic materials which are burned out of a plaster cast and refilled with molten metal.

LYRICAL - A term borrowed from poetry which attempts to define a quality of a special aesthetic or sensory experience in the visual arts (as opposed to a dramatic experience, for example). A song like outpouring of the artist's experience usually accomplished in form by graceful rhythms, light color tonalities, and spontaneous drawing or brush-work. The term poetic is sometimes used in place of lyrical, for the same kind of meaning.

M

MACRAME' - Designs made with coarsely knotted thread, yarn, etc.

MARQUETTE - A rough miniature model used by sculptors as a guide for a larger, finished work.

MASTERPIECE - A term used to denote excellence at a high level, the best of an artist or craftsman.

MASS - The effect and degree of bulk, density, and weight of matter in space.

MAT - The surrounding area between the frame and the picture.

MATTE - A dull surface.

MEDIUM (media) - The vehicle or liquid with which a pigment is mixed. In a more general sense, the substance, material, or agency through which the artist expresses ideas, such as stone, metal, pigment, enamel, etc.

MENDALA - In children's art, a doubly crossed circle that is the basis for the images drawn by all normal children at about the ages of three or four. Mendala grows out of children's scribbling when they were at an earlier age. A universal symbol.

MIDDLE GROUND - The portion of space between foreground and background.

MINIMAL ART (Primary Structures) - Minimal Art represents a significant attitude among some sculptors as early as the 1960's, more so in the United States than elsewhere. Some of the directions these artists took included sculpture that creates an architectural space or environment; paintings involving the shaped canvas and art work derived from mathematical systems. In almost all of these works, there is usually a strong geometric base, the use of intense, unmodulated industrial colors and elemental shapes. Minimal artists include Ad Reinhardt and Barnett Newman, David Smith and Alexander Calder. (H. Harvard Arnason)

MISHIMA - A ceramic decorative technique in which slip or an ENGOBE is placed into lines which have been incised in the surface.

MIXED MEDIA - The use of various media in one composition, either two or three -dimensional in nature.

MOBILE - An art construction or piece of sculpture usually abstract which has the qualities of fluidity, movement, and versatility in response to external stimuli.

MODELING - In drawing or painting, gradations of light and shade reflected from the surface of matter in space or the illusion of such gradations on a two-dimensional surface. In sculpture, built-up form affected by "adding to" rather than "subtracting from", distinct from carving which subtracts to evolve sculptural form.

MOLD - Hollow shape into which plastic material is pressed or poured: also the act of shaping material this way.

MOMENTS OF FORCE - Direction(s) and degree(s) of energy implied by art elements in specific pictorial situations; amounts of visual thrust produced by such matters as dimension, placement, and accent.

MONOCHROMATIC - A scheme using one color with a multitude of its tints and shades.

MONOGRAM - A designed character consisting of two or more letters combined or interlaced, commonly, initials printed on textiles, paper, etc.

MONO PRINT - A type of print or engraving that can reproduce only of its kind.

MOOD - A type of emotional tone or quality of feeling.

MOSAIC - A design or composition formed by the planned juxtaposition of tessera.

MOTIF - Distinctive design or figure that is developed and reoccurs in variation throughout an art work as the dominant idea.

MOUNT - To place, paste, or attach something on a suitable support or backing. Mounting enriches the visual appearance of an art work.

MOVEMENT - Movement is a principle of design that refers to the specific arrangement of elements in an art work which creates a slow to fast "traveling" of the eye through the visual image. Movement can be rhythmic by repeating lines or colors or syncopated with irregularly placed elements. The sense of movement is usually created from left to right, much like we read pages in a book.

MURAL - A wall painting which usually tells a story through a sequence or in episodic arrangement.

N

NARRATIVE PAINTING - That sort of painting which is primarily concerned with the telling of stories, painting in which the story is more important than the method of its execution, or any aesthetic consideration. The chief characteristic of much Victorian painting.

NATURAL TEXTURE - Texture existing as the result of natural processes.

NATURALISM - The approach to art in which all forms used by the artist are essentially descriptive representation of things visually experienced. True naturalism contains no interpretation introduced by the artist for expressive purposes.

NEGATIVE - The empty or unused space in a composition.

NEGATIVE FILM - The image produced on a film by the product of exposure and development.

NEUTRALIZED COLOR - A color which has been "grayed" or reduced in its intensity by mixture with a neutral or a complementary color.

NEUTRALS - Tones which do not reflect any single wavelength of light. Neutrals create only effects of darkness and lightness as in black, white, or gray.

NONOBJECTIVE - An approach to art in which the visual signs are entirely imaginative and do not derive from anything ever seen by the artist. The shapes, their organization, and treatment by the artist are entirely personalized and consequently not associated by the observer with any previously experienced form.

O

OBJECTIVE - An impersonal statement of observed facts. In art, the exact rendering by the artist of surface characteristics without alteration or interpretation of the visual image.

OBJECTIVE COLOR - (See local color)

OBLIQUE - The axis not perpendicular nor parallel to the base. Angular.

OIL PAINT - Paint made from pigment mixed with linseed, poppy, or nut oil.

OPAQUE - A surface that cannot be penetrated by rays of light. Opaque color or paint, such as tempera, completely covers any drawing or color that is underneath it.

OPTICAL PERCEPTION - A way of seeing in which the mind seems to have no other function than the natural one of providing the physical sensation of recognition by sight.

OPTICAL VIBRATION - The illusion of vibration or movements created by an artist.

ORGANIZATIONAL CONTROL - Specific or planned relationships of the art elements in pictorial space.

ORIGINAL PRINT - Original Print is a work of art, the general requirements of which are: (1) The artist alone has created the master image in or upon the plate, stone, wood block, or other material, for the purpose of creating the print. (2) The print is made from the said material, by the artist or pursuant to his directions. (3) The finished print is approved by the artist.

ORIGAMI - Ancient art of Japanese paper folding.

OVAL - Egg shaped (being elliptical).

OVER GRAZE - Decoration applied after glaze fire.

OVERLAPPING - A method of creating an illusion of space by covering part of one object with part of another. The object partially covered will appear to be behind the other one.

P

PAINTING - The art of applying paint to produce pictures.

PAINT QUALITY - The use of the medium on surfaces to give them an enrichment through textual interest. Interest is created by the ingenuity in the handling of paint for its intrinsic character.

PALETTE - (1) A surface used for the purpose of mixing paints. (2) A selected group of colors used by an artist.

PAPIER COLLE - A technique of visual expression in which scraps of paper having various textures are actually pasted to the picture surface to enrich or embellish areas.

PAPIER-MACHE' - A modeling substance made of paper, paste, and water.

PARALLEL - Two lines running the same distance apart--they will never meet as long as they stay parallel.

PASTEL - Ground pigment that is combined with gum arabic and that is used in solid form. Pastel colors are often tinted in appearance.

PATINA - The greenish incrustation of old bronze that results from weathering. Sculptors now create a wide variety of patinas by inducing them with various chemicals.

PATTERN - A decorative design using a repeated motif.

PERCEPTION - The act of taking notice; recognition of an object, quality, or idea through the use of the physical and/or mental faculties.

PERPENDICULAR - Lines intersecting at a 90 degree angle.

PERSPECTIVE - A mechanical system of creating the illusion of a three-dimensional space on a two-dimensional surface. Linear perspective primarily linear in treatment. Aerial or atmospheric perspective uses value and color modification to suggest or enhance the effect of space.

PHOTOGRAM - Pattern or design produced by placing opaque, translucent or transparent objects on top of a sensitive emulsion and exposing it to light and subsequent development. A variety of images can be produced directly on printing paper without the use of a camera.

PHOTOGRAPHY - The art or process of forming and fixing images by the chemical action of light and other forms of radiant energy on sensitive surfaces.

PHOTOGRAPHIC PRINT - A projected image onto sensitized surfaces from a negative, usually on a paper base coated with emulsion, suspended in gelatin and produced by a series of chemical baths.

PICTORIAL AREA - The area within which the design exists; generally of measurable dimensions and bounded by mat, frame, or lines.

PICTURE FRAME - The outermost limits or the boundary of the picture plane.

PICTURE PLANE - The actual flat surface on which the artist executes his pictorial image. In some cases it acts merely as a transparent plane of reference to establish the illusion of forms existing in a three-dimensional space.

PIGMENTS - Coloring matter or substances used by the artist to create the effect of color on a surface.

PLAGIARISM - To steal or pass off as one's own idea.

PLANE - A shape which is essentially two-dimensional in nature but whose relationships with other shapes may give an illusion of a third dimension.

PLANISHING - Level, smooth pounding or rolling of metal.

PLANOGRAPHIC - Printed from a flat surface, as a metal plate.

PLASTER OF PARIS - A white powder (calcium sulphate) which when mixed with water forms a quick-setting casting or construction material.

PLASTIC - Refers to the work ability of a material such as in clay. The state where bending and manipulation of the material will not create cracking or tearing when handled.

PLASTICINE - Clay like material of an oily composition that will harden only to a degree but never truly dry out. With warmth applied, it can be rejuvenated and reused. Typically used as a model for larger, more permanent works or for the positive form from which a mold is made.

PLIQUE-A-JOUR - Enameling process not backed by any metal.

POLYCHROME - A surface enhanced with applied color.

POP ART - Began to emerge as a movement in its own right in the late 1950's. Pop art was associated with the European Nouveau Realism in its early years and was a decidedly new direction away from Abstract Expressionism. The movement has an emphasis on popular culture and representational, commercial images. American Pop Artists included Andy Warhol, Rosenquist, Wesselman, Lichtenstein and Oldenburg. Claes Oldenburg, perhaps the most familiar name, constructed over scale replicas of common everyday objects such as light switches, oscillating fans, giant drum sets and toilets out of soft materials giving their hard edges an organic look. Another Pop Artist, Jasper Johns, created twin bronzed beer cans, painted with realistic commercial labels. (H. Harvard Arnason)

PORCELAIN - Clay ware, composed of residual clay, fired above 2500 degrees. The glaze and clay body are indistinguishable.

PORTRAIT - A pictorial representation of a person.

POSITIVE - (1) Positive areas in a composition have definite forms and shapes. (2) Space occupied by objects.

POSTER - A placard or bill posted or intended for posting in a public place for advertising.

POTTER'S WHEEL - Revolving wheel, driven by hand, foot, or electric power, on which clay can be "thrown" to make variously shaped objects of clay.

POTTERY - Objects of any kind that are made of earthen clay and hardened by firing.

PRIMARY COLORS - The three colors in the spectrum which cannot be produced by a mixture of pigments. Red, yellow, and blue.

PRIMITIVE ART - The art of people with a tribal social order or a Neolithic stage of culture. This kind of art is characterized by a heightened emphasis on form and a mysterious but vehement expression and content. A secondary meaning is found in the work of artist such as Henry Rousseau and Grandma Moses which shows a naivete of expression and form closely related to the untrained but often sensitive forms of folk-art.

PRINT - A work of art that is only one of an identical, mass-produced series. A product of one of several multiple-product processes such as etching, engraving, lithography, linoleum or wood cutting, etc. To be differentiated from drawing and painting.

PROOF - Sample of a print, study. A trial print.

PROPORTION - The comparison of elements one to another in terms of their properties of size, quantity, or degree of emphasis. Proportion may be expressed in terms of a definite ratio such as "twice as big," or may be more loosely indicated in such expressions as "darker than," "more neutralized" or "more important than."

PYROMETER - An electrical device used to measure the heat of a kiln.

Q

QUILLING - Strips of material, paper, net, rolled into a fluted design and glued onto each piece to form a design.

R

RADIAL - Having parts arranged like rays.

RADIAL BALANCE - (1) Two or more identical forces distributed around a center point to create a repetitive equilibrium. (2) Rotating forces which create a visual circular movement.

RAFFIA - A palm fiber available in a wide range of colors.

REALISM - A form of expression which retains the basic impression of visual reality but deviates only enough to relate and interpret universal meanings underneath surface appearances.

RECEDING LINES - Refers to lines found in nature which tend to go away from the viewer and vanish on the horizon line.

RECTILINEAR SHAPE - A shape which may be regular or irregular in character but is basically composed of straight lines.

REED - In a loom, the series of parallel strips that force the weft up to the web and separates the threads of the warp.

REFLECTION - Return of light, images or sound waves from a surface.

RELIEF PRINTING - Printing from a raised surface.

RELIEF (SCULPTURAL) - Partial projection from a main mass, the degree of projection determining the type of relief; limited three-dimensional masses bound to a parent surface.

REPETITION - The use of the same visual element a number of times in the same composition. It may accomplish a dominance of one visual idea, a feeling of harmonious relationship, or an obviously planned pattern.

REPOUSSE - Process of decorating metal by beating it into relief from the back, leaving the impression on the face.

REPRESENTATIONAL - Made to look like the real thing or to create an illusion of the actual object or scene.

REPRODUCTION - Pictures made by photo-mechanical processes which are copies of original prints or original art work.

RESIST - Substance that prevents or inhibits some effect from taking place--when added to a metallic printing plate that prevents corrosion of the metal by acid.

RESOLUTION - High and low, referring to the intensity of detail in computer-graphics and photography.

REVERSE IMAGE - A printed or mirrored effect.

RHYTHM - A continuance or flow which is accomplished by repetition of regulated visual units. The use of measured accents.

ROMANTICISM - A philosophical attitude toward life which may occur at any time. In art, the romantic form is characterized by an experimental point of view which extols spontaneity of expression, intuitive imagination, and a picturesque rather than a carefully organized rational approach. The Romantic movement of 19th century artists such as Delacroix, Gericault, Turner, and others, is characterized by such an approach to form.

ROUGE - A red powder, ferric oxide, used in polishing metals.

RUBBINGS - Reproduction of an incised or sculptured surface made by laying paper or the like upon it and rubbing with some marking substance. (Frottage-rubbing against)

S

SAFELIGHT - All films and papers are sensitive to all but a few of the different types of light rays. Safelights project certain kinds of light rays which allow the photographer to work in the darkroom without overexposing the film/paper and destroying the latent or projected image.

SAND CASTING - Method of producing a casting by pouring Plaster of Paris into sand molds.

SATURATION - The greatest possible intensity of a color.

SCALE - Relationship of sizes.

SCHEME - A color arrangement, as "color scheme," the colors used in a particular work.

SCORING - (1) Roughing the surface of clay in the welding process. (2) Prearranged folding lines of paper patterns in preparation for paper sculptures.

SCULPTURE - A three-dimensional work of art made of wood, metal, clay, plaster, etc. by additive, subtractive, or casting techniques.

SCULPTURE-IN-THE-ROUND - Free-standing forms, carved or modeled in three dimensions.

SCUMBLE - A painting term referring to the softening of a color by the application of another opaque color over it.

SEASCAPE - A picture representing a scene of the sea.

SECONDARY COLORS - Those colors mixed from equal amounts of the primary colors, namely, green, orange, and violet (purple).

SEGMENT - A section or piece of an area or object.

SELF-PORTRAIT - A portrait of and by oneself.

SERIF - The decorative end or foot on Roman or Old English lettering styles.

SERIGRAPH - A print made by the silk-screen process.

SGRAFFITO - (1) A tool used in ceramics to produce a comb-like texture. (2) An incised line for surface ornamentation.

SHADE - Effect produced by adding black to the normal color.

SHADES, SHADOWS - The area of a form which is dark in value because little or no light strikes it directly.

SHADING - A gradual change from a light to a dark tone.

SHAPE - An area having a specific character defined by an outline, or by a contrast of color, value, or texture with the surrounding area.

SHUTTER - Mechanical means of controlling the time during which light is allowed into the camera. Two types most common on modern cameras are the focal plane shutter and the between-the-lens leaf shutter.

SHUTTER SPEED - The exact duration of time, usually measured in parts of a second, that the shutter is open to allow light to pass through to the film.

SHUTTLE - Thread carrier on a loom.

SIMULTANEITY - In art, use of separate views, representing different points in time and space, brought together to create one integrated image.

SIMULTANEOUS CONTRAST - The direct contact between two colors tends to reduce the similarities and intensify the differences of the colors.

SKETCH - A quickly rendered, rough drawing or painting, sometimes preliminary to the finished product.

SLAB - (1) A thick broad slice of anything (stone, wood, or other solid material). (2) A technique in ceramics.

SLIP - Liquid clay.

SOLDER - Any of many alloys. Used to fuse two pieces of metal together.

SOLVENT - A liquid which dissolves or reduces the viscosity of other liquids. (Turpentine is a solvent for oil paint.)

SPACE - (1) The interval between pre-established points. (2) Measurable distances. (3) "Denoting time or duration." (Oxford Universal Dictionary)

Two-dimensional - An extent (surface) possessing measurement as to length and breadth but lacking in thickness or depth.

Three-dimensional - Possessing thickness or depth as well as length and breadth.

Four-dimensional - Possessing time as well as thickness or depth, length, and breadth.

Decorative - In art terminology, limited to length and breadth.

Plastic - Involving length, breadth, thickness, or depth.

Infinite - A pictorial concept in which the illusion of space has the quality of endlessness found in the natural environment. The picture frame has the quality of a window through which one can see the endless recession of forms into space.

Shallow - This is sometimes called "limited depth" because the artist controls the use of the visual elements so that no point or form is so remote that it does not take its place in the pattern of the picture surface.

SPATIAL - Related to the occupying or nature of space.

SPECTRUM - The band of colors resulting when a beam of light is broken up into its component wavelengths of hues.

SQUEEGEE - A hard piece of rubber braced in a wooden handle and used to force ink or paint through a silk screen for printing.

STABILE A sculptural construction, usually abstract in part, that remains in a fixed position.

STAINED GLASS - Glass colored by various processes, often used in church windows.

STENCIL - A thin sheet of cardboard, paper, metal, or film cut through in such a way as to reproduce a design when color is rubbed over it.

STILL LIFE - An arrangement of objects, usually on a tabletop, that serves as the subject matter for a drawing, painting, print, etc., or a work of art portraying such objects.

STIPPLE - To paint, engrave, or draw by means of dots or small touches. (Pointillism)

STITCHERY - The designing in a fabric or material with thread, a form of sewing or embroidery.

STRUCTURE - Organization, composition, as "art structure:" formal organization.

STYLE - The specific artistic character and dominant form trends noted in art movements or during specific periods of history. It also may mean the artist's expressive use of the media to give work an individual character.

STYLIZATION - Design according to a style or pattern rather than according to the duplication of nature.

STYLIZE - To simplify in accordance with what one's tools, materials, media, and abilities will permit.

SUBJECT MATTER - This term in a descriptive style of art refers to the persons or things represented as well as the artist's experiences which serve as an inspiration. In abstract or nonobjective forms of art it merely refers to the basic character of all the visual signs employed by the artist. In this case the subject matter has little to do with anything as experienced in the natural environment.

SUBJECTIVE - The personal as opposed to the impersonal; an individual attitude or bias through which the artist feels free to change or modify natural visual characteristics. In this approach, the artist is able to emphasize the emotions or feelings aroused within himself by the characteristics of the natural form.

SUBJECTIVE COLORS - Tones which are chosen by the artists without regard to the "real" color of the object. They have nothing to do with objective reality.

SURREALISM - A style of artistic expression which emphasizes fantasy and whose subjects are usually the experiences revealed by the subconscious mind.

SWEAT SOLDERING - A technique of joining two or more pieces of metal in layers. Solder is sandwiched between layers of metal. When heated uniformly, the solder melts and runs in all directions to the exposed edges of the metal pieces, forming a bond. The heat produced between the layers of metal forces the solder to flow to the edges, thus "sweating" the solder out in all directions.

SYMBOL - Representation of a quality or situation through the use of an intermediate agent; the word is not the thing itself but a "sign" of the thing (for example, the owl "represents" wiseness); indirect understanding as opposed to direct understanding through form-meaning.

SYMMETRICAL BALANCE - A form of balance achieved by the use of identical compositional units on either side of a vertical axis within the confining pictorial space.

SYMMETRY - Correspondence in size, shape, and relative position of the parts that are on opposite sides of a dividing line or median plane. (Formal Balance)

T

TACTILE - Refers to sense of touch.

TECHNIQUE - The manner and skill with which the artist employs his tools and materials to achieve a predetermined expressive effect. The ways of using the media can have an effect on the aesthetic quality of the artist's total concept.

TEMPERA - A water soluble medium having powdered pigments suspended in egg, milk or other aqueous emulsions. Produces vibrant and crisp, flat sheen surfaces which are, for the most part, insoluble when dry.

TENEBRISM - A style of painting which exaggerates or emphasizes the effects of chiaroscuro. Larger amounts of dark value are placed close to smaller areas of highly contrasting lights in order to concentrate the attention on certain important features.

TENSION (PICTORIAL) - Dynamic interrelationships of force as manifested by the moments of force inherent in art elements; semi-architectural stresses affecting balance.

TERRA COTTA - Variable color of hard-baked clay, red to reddish yellow, and of high saturation. Loosely means unglazed clay.

TERTIARY - A mixture of two secondary colors such as orange and violet. In commercial colors such as tempera, this usually produces a muddy color. In theory, however, it produces a cross between the two secondaries.

TESSERA - The small segments of material (pieces of marble, glass, bone, etc.) that make up a mosaic.

TEST STRIP - Exposure procedure used in photographic printing. A number of varying exposures are given to a strip of emulsion to help judge the correct exposure required for the final print.

TEXTILE - Any material that is woven.

TEXTURE - The surface feel of an object or the representation of surface character. Texture is the actual and "visual feel" of surface areas as they are arranged and altered by man or nature.

Actual - a surface which stimulates a tactile response when actually touched.

Simulated - A representation of an actual texture created by a careful copying of the light and dark pattern characteristics of it surface.

Invented - Two-dimensional patterns sometimes derived from actual textures, frequently varied to fit pictorial needs, and often freely created without reference to any item.

THREE-DIMENSIONAL - Pertaining to any design or sculptural work that has length, width, and depth.

TINT - The lighter color value; a hue plus white.

TJANTUNG - Use for applying hot wax to a fabric in batik process.

TONALITY - An orderly planning in terms of selection and arrangement of color schemes or color combinations. It would concern itself not only with hue, but also with value and intensity relationships.

TONE - The character of color or value of a surface determined by the amount or quality of light reflected from it. The kind of light reflected may be determined by the character of the medium which has been applied to the surface.

TOOLING - The designing or ornamentation of leather or metallic materials by means of compressing or pushing out with a suitable tool.

TOOTH - The textual surface quality of the white canvas or paper, varying from rough to smooth.

TRANSLUCENT - Partially admits light.

TRANSPARENT - Admitting the passage of light and permitting a clear view of objects beyond. Semi-opaque.

TRIPOLI - Compound used for polishing scratches in metal. A dust like silica.

TROMPE L'OEIL - A painting technique involving the copying of nature with such exactitude that the painted objects may be mistaken for the actual forms depicted.

TURPENTINE - A solvent for thinning oil base paint or cleaning brushes, knives, or palettes.

TUSCHE - A lithographic and silk screen liquid used for stippling, pen work, and filling in solids on silk screen stencils.

TYPEFACE - A recognized letter style: used in printing processes.

TWO-DIMENSIONAL - Pertaining to design that has only the dimensions of length and width: commonly know as "flat pattern."

U

UNDER GLAZE - Color applied to green or bisque ware.

UNDER PAINT - In painting, a thin preliminary application of paint to determine value. Establishes composition.

UNITY - The whole or total effect of a work of art which results from the combination of all of its component parts.

UTILITARIAN - As opposed to decorative--useful, functional.

V

VALUE - (1) The tone quality of lightness or darkness given to a surface or an area by the amount of light reflected from it. (2) (color) The characteristic of a color in terms of lightness and darkness. This is determined by the amount or quantity of light reflected by a color.

VALUE PATTERN - The total effect of the relationships of light and dark given to areas within the pictorial field.

(1) **Two-dimensional** - Value relationships in which the changes of light and dark seem to occur only on the surface of the picture plane.

(2) **Three-dimensional** - The value relationships which are planned to create an illusion of objects existing in depth back of the picture plane.

VANISHING POINT - In perspective drawing, a point or points where receding parallel lines appear to converge.

VEHICLE - The liquid--such as linseed oil or water which prepared pigments are mixed with to make them less stiff and more workable.

VERTICAL - A line that is perpendicular to the horizon line.

VIEW FINDER - A small opening cut out of paper or cardboard through which artists can frame possibilities for a picture or design of the subjects in which they are looking.

VISUAL BALANCE - An arrangement that visually or psychologically appears to be balanced.

VISUAL FIELD - All that can be seen without turning one's head.

VISUAL PERCEPTION - What individuals perceive visually or the concepts developed as a result of what they see determine the extent of visual perception.

VISUAL REALITY - The objective (insofar as that is possible) optical image; obvious appearances; naturalism in the sense of the physically observed.

VISUAL RHYTHM - An arrangement that seems to lead the eye from one part to another in a rhythmical or orderly manner.

VITRIFICATION - The process of becoming glass-like, as in a glaze, or nonporous, as in ceramics.

VOLUME/MASS - Volume refers to the space an object or form occupies (or has within it) and mass refers to its weight or appearance of weight.

W

WARM COLORS - Colors usually associated with heat i.e., fire, sun, flame, yellow, orange, red, etc.

WARP - The threads which run vertically that one strings up on a loom in weaving.

WASH - A transparent layer or coating of color applied to a surface allowing underlying lines, shapes, or colors to show through. Any transparent medium may be lightly applied to previously painted shapes or areas in order to modify their appearance without completely hiding or covering them.

WATERCOLOR - Finely ground pigments mixed with a water soluble, moist gum solution. They are transparent and can be made opaque by adding white. See guoache.

WEAVE - Interlacing materials or lines.

WEDGING - A method of preparing clay by kneading it to expel air pockets and make it consistently plastic.

WELD - The process of joining two segments of clay by cross-hatching and using slip; then modeling.

WET-IN-WET - Painting wet or fresh colors into other fresh and moist colors.

WHEEL-THROWN - The process of producing a clay object by hand pressure on clay as it turn on a revolving wheel.

WOODCUT - A design engraved upon a block of wood in such a way that the background is cut away to a slight depth and only the lines remaining form the design; also a printing impression made from such a block.

WOOL/WEFT - The threads that run horizontally over and under the warp in the process of weaving.

JULY
IV
MDCCLXX
RICK CARTER

HEALTH HAZARDS

IN THE

ART ROOM

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Health Hazards in the Art Room

Introduction:

Exposure to hazardous art materials and processes can place students and teachers in serious health and safety risks. It is the intention of this section to inform art educators and administrators about hazardous art materials and processes. The section will also suggest recommendations for alternate materials and processes leading to a safe art classroom for students and teachers.

The initial procedure leading toward a safe art classroom is to implement a process in which art materials are evaluated to ascertain if techniques are safe or whether modifications to the procedures or classroom should be made.

The majority of safety procedures and recommendations identified in this section involve the removal of unsafe materials from the art classroom. The process involves the serious evaluation of art materials and processes given the circumstances of the age of the students and the physical setting of the art room or classroom.

Unsafe art materials have been documented to cause a variety of illnesses, which may include damage to the skin, eyes, and internal organs. When an illness occurs after a single exposure to art materials (for example, skin burns due to an exposure to organic solvents) it is called an acute illness. Because acute illness symptoms are quickly noticed, doctors can readily identify the source of the illness and appropriate remedies can be prescribed.

When, however, an illness occurs after months or years of exposure to art materials (for example, asbestosis or cancer from long-term exposure to asbestos fibers) it is called a chronic illness. Because of the latency period between exposure and onset of the disease, the direct cause of the illness is difficult to identify.

How Chemicals Enter the Body:

To minimize acute and chronic illnesses, art educators need be aware of how hazardous art materials/chemicals enter the body. To inflict damage, chemicals must make contact or enter the body and this can occur three ways: skin contact, inhalation, and ingestion.

1. **Skin contact**--When certain chemicals come in contact with the skin they can irritate and damage the surface of the skin (for example, acid and solvent burns) or cause skin allergies due to acute sensitivity to sensitizers like formaldehyde, turpentine, epoxy glues, nickel and chromium compounds. Some chemicals can actually be absorbed through the skin and into the bloodstream (methyl alcohol, toluene, glycol ethers) and affect other parts of the body directly. Always avoid direct contact with hazardous chemicals which can be absorbed through the skin and remember that cuts, burns and rashes will readily allow irritating and sensitizing chemicals to enter damage the body .

2. **Inhalation**--When the material is suspended in the air, the immediate concern is danger from inhalation of hazardous chemicals (for example, solvent vapors from paints, inks, thinners; spray mists from air brush or aerosol spray cans; gases from photographic baths, pottery kiln firing, welding; metal fumes from soldering, welding and metal casting; dusts from dyes and pigments, pottery glazes). These suspended chemicals can cause lung irritation, damage, or can be absorbed into the bloodstream (for example, lead poisoning). Generally, proper classroom ventilation or the avoidance of the materials will remedy hazards from airborne chemicals.

3. **Ingestion**--When chemicals are ingested into the body, serious illnesses (chemical poisoning) can occur. When working with young children and special students precautions must be taken to prevent the deliberate ingestion of art materials. Accordingly, older students must not be allowed to eat, drink, smoke, or apply make-up in the art classroom.

Risk Factors:

Various factors contribute to determine how great a risk you or your students experience when working with art materials. Certain individuals, children, adolescents, elderly, pregnant women and disabled individuals, can be at higher risk than others.

The specific risk factors affecting exposure limits and tolerance are:

1. **Amount of exposure**--The larger the amount of material used, the greater the risk.
2. **Length of exposure**--How long and how often you work determines the total amount of a chemical that can enter the body.
3. **Conditions of exposure**--The precautions taken when working with any given chemical will determine the degree to which it can cause bodily harm.
4. **Toxicity**--The more toxic a material is the smaller the quantity it takes to cause damage.
5. **Total body burden**--The total body burden of a chemical is the total exposure to that chemical from all possible sources. (Lead from car exhaust fumes, drinking water from lead pipes, food from tin cans, lead white paint, lead pottery glazes, etc).
6. **Multiple exposures**--When exposed to more than one chemical at a time. Sometimes the effect is more serious due to the multiple chemicals working together (McCann, 1986).

General Precautions:

The following are some simple precautions art educators should initiate to make art classrooms safe for both teacher and student:

1. Know your materials--Know the composition of your art materials and be aware of hazards and precautions.
2. Choose the safest materials possible--In the secondary schools students are old enough to learn to work with some hazardous materials. The most dangerous materials (cadmium-containing silver solders, lead pottery glazes and enamels and asbestos) should be eliminated and, if necessary, alternative safe materials substituted.
3. Use adequate ventilation--Use local exhaust ventilation (hoods, spray booths, etc.) to capture contaminants before they get into the general room air and then exhausted contaminants to the outside through ducts.
4. Protect against fire--A typical problem is the storage and handling of flammable and combustible liquids. Fire safety equipment should be available and proper disposal of used flammable and combustible liquids stressed.
5. Clean up carefully--Always clean up spills immediately. For dust, wet mop or vacuum, never sweep.
6. Store and dispose of art materials safely--Order only the amount of hazardous art materials needed for one semester. Dispose of hazardous art materials safely, do not pour solvents down the sink.
7. Have appropriate safety and personal protection equipment--Depending upon the art activities, an eyewash fountain or emergency shower may be required. All classrooms should have access to suitable and individual personal protective equipment (goggles, gloves, respirators and ear plugs) should be provided.
8. Operate equipment safely--Be an example to students when handling hazardous art materials and equipment.
9. Carry out regular inspection--Have the art room regularly inspected to ensure that materials are stored safely, ventilation is working, machines work properly and safety and personal protective equipment are present and in good condition (McCann, 1986).

Teaching Safety:

As teachers you have the responsibility for ensuring the safety of students in your classroom. It is imperative that students receive adequate safety instructions and that they are properly supervised.

The following are safety rules:

1. Instruct students in safety--Students must be informed on the hazards of art materials and techniques. Documentation of safety instruction should be made and filed.
2. Supervise students carefully--For safety and liability reasons, there must always be adequate supervision of students in classrooms. Safety rules (wearing personal protective equipment) must be enforced.
3. Be aware of special needs of disabled or other high risk students--Special needs students may need extra supervision, attention, and different materials. In particular pregnant students and teachers should not be exposed to hazardous airborne chemicals.
4. Be prepared for emergencies--Have written emergency procedures and instruct student in fire drill procedures, use of fire extinguishers, shut down processes for machinery and who to contact in an emergency.
5. Report all accidents and illnesses--According to district policy, report all accidents and illnesses.
6. Enforce good personal work practices--Do not allow eating, drinking or smoking in the classroom. Wash chemical splashes off the skin with lots of water. Do not wash hands with solvents, use soap and water. To remove oil paints, or oil-based inks, use baby oil and then soap and water. Do not allow loose long hair, loose sleeves, or necklaces around machinery.
7. Set an example for students--As teachers, obey all safety regulations yourself in order to impress on students the seriousness of the rules (McCann, 1986).

Media Hazards and Recommendations

Art materials identified as nontoxic are usually the safest products to use, but the term generally refers to being safe from acute or immediate toxicity such as eye irritation, ingestion, and skin irritation and does not specify reactions from long-term effects such as chronic poisoning, or cancer (Qualley, 1986).

Preschool and elementary children should not use any art materials that presents a hazard through proper use or misuse.

Materials not recommended for use by preschool and elementary children: organic solvents, shellac, alcohol, rubber cement, aerosol sprays, oil paints, permanent magic markers, clay dusts and glazes, etching acids, non-water based silk screen and india inks, many dyes (McCann, 1979).

Ceramics:

Hazards–

1. Mixing of dry clay or exposure to clay dust is highly hazardous by inhalation.
2. Potter's wheels can be a physical hazard due to moving parts.
3. Dry glaze materials are highly hazardous through inhalation.
4. Kiln firing releases gases and metal fumes which are highly hazardous by inhalation. The heat from the kiln can cause heat stress and thermal burns.

Recommendations–

1. Do not allow preschool and elementary children to use clay in the dry form; use wet clay. Take careful housekeeping precautions, cleaning spills and wet mopping.
2. Students, K-12, should not be exposed to glaze dusts or sprays. Lead-safe glazes are not completely safe and it usually means that the lead will not leach out of the finished ware if properly fired. Use only glazes which are approved for use by students.
3. Elementary children should not use the potter's wheel unless properly instructed and supervised.
4. All kilns must be ventilated directly to the outside by a canopy hood or similar exhaust system. To prevent burns, the kiln should be located in a separate room.

Painting:

Working with various types of painting materials can involve health and safety hazards. While most pigments are safe (non-toxic) there are many toxic pigments which should be avoided. Read the label and use AP (Approved Product) or CP (Certified Product) seal of the Art and Craft Materials Institute identified painting materials.

Hazards--

1. Ingestion of large amounts of children's paints may cause illness due to the presence of small amounts of preservative in the paint.
2. Acrylic paints contain small amounts of ammonia, formaldehyde, or other toxic preservatives and others contain highly toxic mercury preservatives.
3. Most of the pigments in phosphorescent paints are highly toxic by ingestion or inhalation. Fluorescent paints are slightly toxic.
4. Turpentine and mineral spirits used as thinners and for cleaning up oil paints are highly hazardous to children by ingestion and inhalation. Ingestion of 1/2 ounce of turpentine can be fatal. Both are skin irritants.

Recommendations--

1. Elementary children should not use oil paint, phosphorescent paints or any artists paints.
2. Preschool children should be given only small amounts of paints so as to limit the amount that can be ingested at any time.
3. After using paints, children should wash their hands carefully with soap and water. Food and drink should not be allowed in the art area.
4. Elementary children should not mix their own powdered paints.

Drawing Materials:

In most cases, drawing is an area with few health and safety hazards. Generally, working with drawing materials, such as pencils, colored pencils, pen and ink, pastels, markers, crayons, china markers, and brush and ink, is safe with the following exceptions:

Hazards–

1. Chalk and pastel dusts may cause slight respiratory irritation.
2. Permanent felt tip markers and drawing inks contain aromatic hydrocarbons and other highly toxic organic solvents. Hazardous by inhalation, ingestion, and skin contact. Art manufacturers have recently developed safe permanent felt tip markers, however, read the label carefully.
3. Most lead pencils and charcoal have no significant hazards, however, some greasy charcoal pencils contain carbon black. Colored pencils may contain toxic pigments.
4. Some oil crayons may not be non-toxic, read the label and use AP (Approved Product) or CP (Certified Product) seal of the Art and Craft Materials Institute (Qualley, 1986).

Recommendations–

1. Preschool children should have access to only small amounts of art materials at any one time to limit the amount they can ingest.
2. Preschool and elementary children should not use permanent felt tip markers or solvent-based drawing inks.
3. Preschool children should not be allowed us use water-soluble inks and felt tip markers because of possible ingestion (possible hazards from the dyes and pigments).
4. Elementary children should have limited use of water-soluble inks and markers.
5. Use only drawing materials identified for children's use. Read the label carefully to note ingredients.

Sculpture and Modeling Materials:

Hazards–

1. Dry clay is highly toxic by inhalation.
2. Asbestos is highly toxic by inhalation or ingestion.
3. Dusts from plaster of paris, casting stones, and other stones and woods are slightly irritating to the respiratory system.
4. Acrylic gesso contains small amounts of ammonia, formaldehyde, and preservatives which are slightly irritating to the eyes and respiratory system.
5. Carving wood, stones, and styrofoam may involve physical hazards as a result of accidents due to sharp tools. Use of hot wires or electric saws to cut styrofoam may release decomposition gases which are highly hazardous by inhalation.
6. Modeling clays may contain a variety of hazardous materials, such as toxic preservatives.
7. Dusts from cutting and shredding newspapers (paper mache) may be toxic due to the presence of lead pigments in colored newspaper print.

Recommendations–

1. Do not allow students, K-12, to use any type of asbestos containing materials.
2. Do not allow students, K-12, children to be exposed to dusts of any modeling materials.
3. Use moist clay only, not dry clay.
4. Use only children's modeling clay.
5. Preschool and elementary children should not be allowed to use sharp tools, except under close supervision.

Printmaking:

Art activities involving printmaking materials and processes can be extremely hazardous. Using AP and CP approved printmaking materials and appropriate processes conducive with the grade level can alleviate most health and safety concerns.

Silk Screen Printing:

Of the printmaking activities, silk screen printing is regarded as the most dangerous.

Hazards--

1. Turpentine, mineral spirits, kerosene, lacquer thinners and other organic solvent used for clean-up are highly hazardous to children by inhalation and ingestion. Can also cause skin irritation.
2. Many silk screen inks contains pigments that are highly hazardous by ingestion (lead, cadmium, chromium).

Recommendations--

1. Do not allow preschool children to do silk screen printing. Elementary children should not use silk screen techniques that use organic solvent-based inks.
2. Stencil making materials that elementary children should use include, water-soluble glues and paper cutouts.
3. Silk screen inks that should be used by elementary children include aqua or tempera inks and water-based textile inks. Make sure the inks do not contain toxic pigments.
4. Cleaning silk screens with organic solvents should be done by the teacher.

Other Printmaking Techniques:

Hazards--

1. Most of the printmaking techniques use inks which may contain pigments that are highly hazardous by ingestion.
2. Clean-up commonly use organic solvents and are hazardous by ingestion, inhalation and moderately hazardous by skin contact.
3. Lithography and etching use a variety of acids (nitric acid, sulfuric acid and phosoporic acid) all of which are highly corrosive by skin ad eye contact and by ingestion. Many produce gases witch are highly hazardous by inhalation.
4. Sharp tools used in engraving, woodcuts, drypoint, an linocuts can result in accidents.
5. A variety of glues and aerosol sprays used in collagraphs are hazardous.

Recommendations--

1. Do not allow preschool or elementary school children to do lithography, etching, woodcuts, wood or metal engraving or drypoint. Preschool children should not be allowed to do linocuts.
2. Older elementary children can do linocuts. Heating the linoleum first makes it easier to cut and use only ink which is approved for children.
3. Use simple water-soluble glues when doing collagraphs.

Photography:

Chemical hazards are the primary health and safety concerns with this art form.

Hazards--

1. Nearly all chemicals used in photographic processing can cause skin, eye, lung or respiratory tract irritation or allergic reactions.
2. Color processing, cibachrome, gun printing, cyanotype and daguerreotype chemicals are toxic and require careful manipulation and adequate ventilation.
3. Old and improperly mixed photographic chemicals can give off toxic fumes which may cause skin lung and eye irritations.

Recommendations--

1. Adequate darkroom ventilation requires a minimum of ten air changes per hour and vented hoods located above the chemicals for the direct ventilation of hazardous chemical fumes.
2. Wear chemical resistent gloves and a respirator when mixing photographic chemicals.
3. In case of chemical splashes, have a skin and eye wash equipment available in the darkroom.
4. Use tongs instead of using the hands to manipulate film and photographic paper during the development and printing process.
5. Always clean up spills to prevent the dry residue from becoming airborne and contaminate the air.
6. Do not use old fixer because it may decompose and produce sulfur dioxide.
7. Do not allow preschool and elementary students to develop or print photographically.
8. Junior high and high school students must be properly instructed and supervised during photographic developing and printing activities.
9. Avoid especially hazardous chemicals and processes (Qualley, 1986).

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Metalworking:

Art activities using metal can be highly hazardous when students are involved in casting, welding, soldering, fabrication and surface treatment of metals.

Hazards--

1. Oxygen and acetylene cylinders are dangerous because of the danger of fire and explosion.
2. Fire hazards due to the use of open flame during welding, soldering, and casting.
3. Hot metal and flying sparks can cause burns.
4. Inhalation of fumes from soldering fluxes can be irritating to dangerous to the lungs.
5. Casting investment plaster often contains free silica which is highly toxic by inhalation.
6. Burnout of wax can produce fumes which are irritating to the eyes and lungs.
7. During casting, lead fumes from lead, pewter and bronzes are highly toxic by inhalation.
8. Molten metal can cause severe burns.
9. Centrifugal casting machines can be dangerous if not properly balanced.
10. Nitric acid and other acids are corrosive to skin and eyes, and the fumes are highly toxic by inhalation.

Recommendations--

1. Wear appropriate protective clothing (for example, gloves and goggles to protect eyes and hands from hot, molten and flying metal).
2. Do not weld, solder or cast metal in the vicinity of flammable or combustible materials.
3. Do not weld, solder or cast metal with out proper ventilation or an approved respirator.
4. Do not use cadmium containing silver solders.
5. Do not use zinc chloride flux.
6. Use nonsilica investment plaster and mix while using an approved dust respirator.
7. Do not use asbestos materials.
8. The centrifugal casting machine must have a protective shield and be properly balanced.
9. When working with acids, have adequate ventilation and wear protective gloves and goggles.

Fibers and Dyes:

Generally, there are few health hazards associated with fibers and dyes.

Hazards–

1. The main hazard from fibers is from inhalation of the dusts from the fibers or bacteria and molds growing on the fibers.
2. Household dyes may be highly hazardous by inhalation, ingestion and skin absorption.
3. Cold water fiber-reactive dyes can cause severe respiratory allergies if the powder is inhaled.
4. Some food dyes have been removed from the market because they may cause cancer.
5. The hazards of most natural plant dyes are unknown.
6. Heating wax for batik can create a fire hazard if overheated and produce fumes that are irritating to the lungs.

Recommendations–

1. Do not allow preschool or elementary children to use household dyes, direct dyes, cold water fiber-reactive dyes.
2. Buy yarn or hair which has been disinfected for bacteria and molds.
3. Keep classroom clean and free of dust.
4. Store yarns and fibers in a dry location.
5. Wear gloves, goggles and an approved respirator when mixing dyes.
6. Wear gloves and goggles when dyeing materials.
7. Use an exhaust fan to ventilate the classroom while ironing out wax.

Glues and Adhesives:

The types of glues used in art programs can be divided into three categories: water-based (library paste), organic solvent-based (rubber cement), and chemical reactive-based (instant glues).

Hazards--

1. Glues and adhesives which depend on solvent evaporation (rubber cement) are highly hazardous by inhalation, ingestion, strong skin irritants, and highly flammable.
2. Epoxy adhesives can cause severe skin and respiratory allergies.
3. Many water-based glues contain small amounts of phenol, formaldehyde and other preservatives and if ingested in large amounts, could cause illness.

Recommendations--

1. Do not allow preschool and elementary children to use solvent-based glues and adhesives, glues which involve chemical reaction or dry casein glues.
2. Preschool and elementary children should use water-based glues and adhesives. Homemade glues such as flour and water are also suitable.
3. Preschool children should not have access to large containers of glues or pastes to avoid ingestion of large amounts of these materials.

Aerosol Sprays:

Numerous art activities involve the use of aerosol sprays (for example, fixing of drawings, spray enamels, spray adhesive, application of glazes, etc). In general, aerosol sprays contain organic solvents and a suspended substance to be sprayed.

Hazards--

1. The solvents in the spray can be highly hazardous if inhaled.
2. If heated or punctured, aerosol spray cans can explode.
3. Spraying to close to the skin can cause freezing, blisters, and inflammation. Spraying to close to the eyes can cause eye damage.
4. Many aerosol sprays are highly flammable.
5. Many of the pigments, adhesives, and other materials found in aerosol sprays are highly hazardous if inhaled.

Recommendations--

1. Do not allow preschool and elementary children to use aerosol sprays.
2. If junior high and high school students use aerosol sprays then proper instruction and supervision is necessary.
3. Consider using other art techniques to avoid the use of aerosol sprays.
4. Spray in a spray booth and use a special spray respirator (McCann, 1979; 1985; Qualley , 1986).

Note: For more detailed information about specific media see McCann (1979).

If interested in additional Art Hazards Information and assistance contact:

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